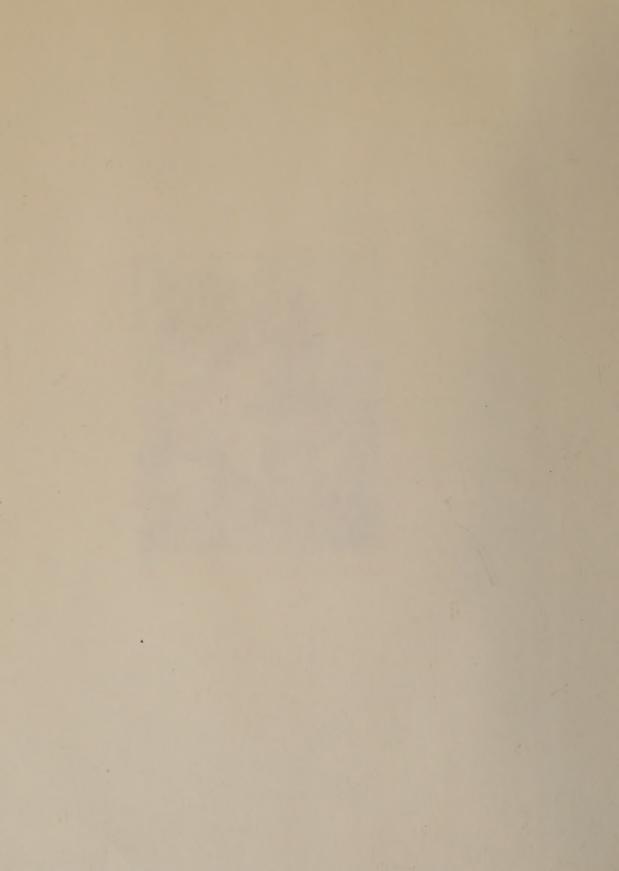
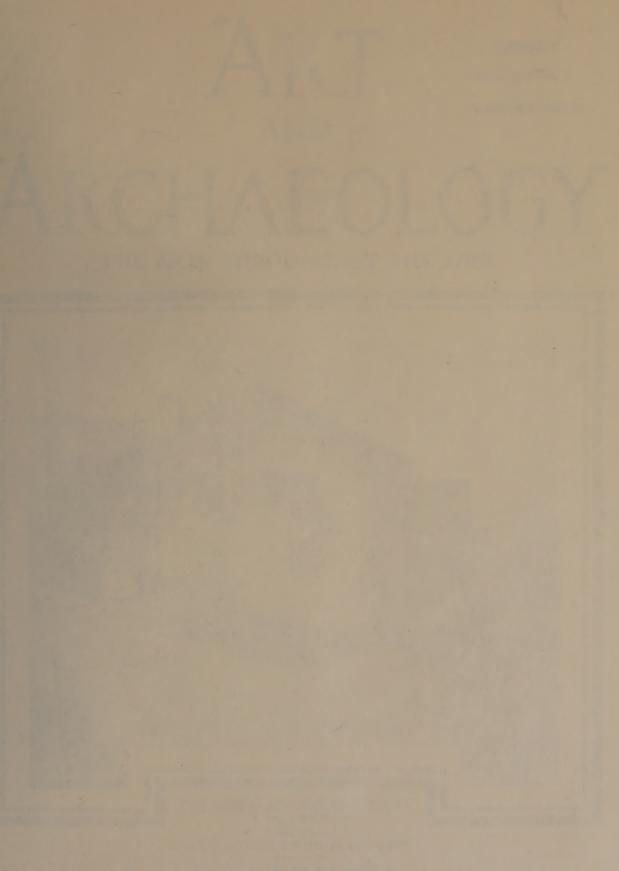




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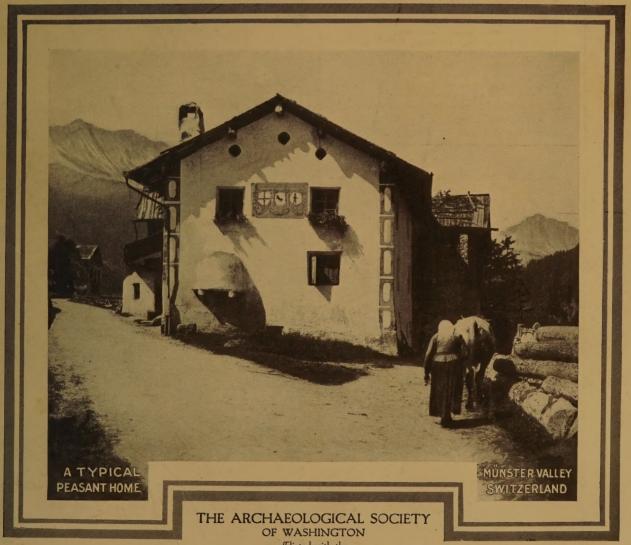
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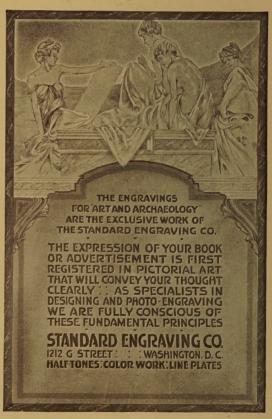
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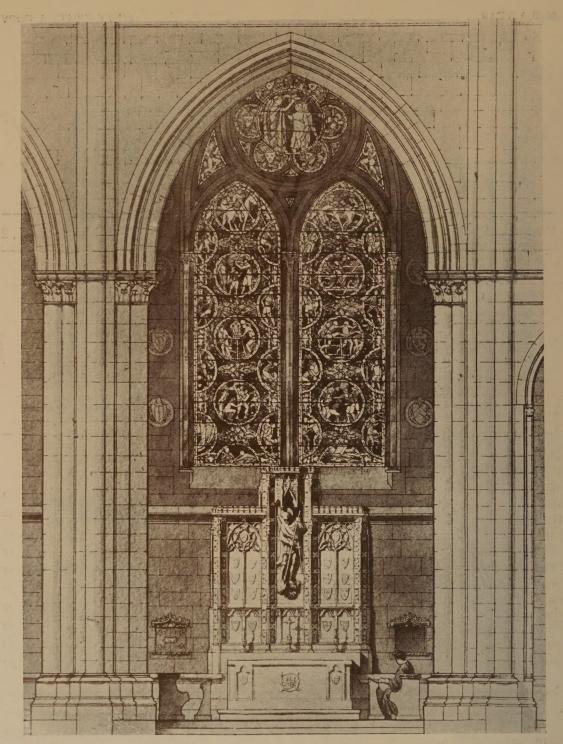
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Courtesy of Bishop William T. Manning

THE CHAPEL AND LOWER PART OF THE PROPOSED SPORTS BAY TO BE BUILT IN THE NAVE OF THE CATHEDRAL OF ST. JOHN THE DIVINE.

From a drawing submitted by the architects, Cram & Ferguson, and subject to revision

ART and ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XXII

JULY-AUGUST, 1926

NUMBERS 1, 2

BEAUTY OF DESIGN AND THE PICTORIAL ELEMENT IN STAINED GLASS

By CLEMENT HEATON

In an article by Major Arthur de Bles in Art and Archaeology for November 1925, the ideas of Dr. Ralph Adams Cram concerning stained glass are attacked as "joyously absurd". He is quoted as showing that stained glass is not a pictorial art and that its design must be based on its limitations, etc.

It is vital for those practicing this art that they should not only be sure themselves what to aim at, but also have the support of the public in what they do, or endless confusion and bickering must result. We therefore seek to clear up the matter as far as we can.

Whatever may be thought of Mr. Cram's views, it should be recognized that he by no means stands alone.

The late Professor A. L. Frothingham says of stained glass*: "It is

*"A History of Architecture," Sturgis & Frothingham III, pp. 380–382.

sometimes thought of carelessly or ignorantly as painting on glass, but what can be called properly by this name is a later and a regrettable deviation from the true mediaeval methods. The earliest Gothic glass is more strictly a part of the architectural design than was the case with the more developed and freer art. Modern architects in planning church interiors would do well to re-introduce this type. It is the most perfect that can be imagined from their point of view, even though the painter might criticize the drawing and lack of naturalism." The author, Charles H. Moore, in his "Gothic Architecture", takes the same stand, and says: "The colors which make up the design must be employed in a strictly heraldic manner". The differentiation pointed out by Violletle-Duc in his "Dictionary of Architecture" between opaque and trans-



Courtesy of Charles J. Connick Studios

THE CRUCIFIXION WINDOW OF POITIERS CATHEDRAL.

lucent painting is of course well known to all who have studied this matter.*

The American art-critic Russell Sturgis wrote: "The primary necessity of this glass (for decorative windows) is delicate and sometimes rich coloring", as the purpose of a "stained glass" window is architectural decoration. He admits as "the secondary purpose, that of containing a significant design . . . as a sacred scene".

Of course Mr. Cram would and does recognize this secondary purpose, but his contention that a window should be decorative is absolutely supported by these American critics; and there are others in England, France, and Germany who say the same thing. The contrary idea—of stained glass being essentially a picture—is also very old and very common, but is usually held by those uneducated in architectural questions.

But let us ignore all authority and refer to facts alone, first defining the words in use.

A picture is said in the dictionary to to be any surface representation of a natural or imaginary scene. Note the word, "representation". A design is different. It is "an arrangement of forms and colors or both", if decoration is to beautify a useful object.

Evidently one does not exclude the other: hence stained glass, used as a decoration of a building (the useful object), to beautify it by its arrangement and use of color, may also "contain", as Sturgis says, a representation of a scene or figure. The particular way in which it represents this scene does not affect the issue, and no one with any knowledge whatever of ancient stained glass, would be so foolish as to

^{*} Dictionnaire de l'Architecture, vol. ix, p. 385: "Vouloir introduire les qualités propres à la peinture opaque dans la peinture translucide c'est perdre les qualités precieuses de la peinture translucide sans compensation possible."

eliminate this representative element. In a recent article on the English pre-Raphaelite painters in *The Burlington Magazine*, it was pointed out that they had none of the magnificent decorative quality of the Italian quattrocentisti. Here is recognition of the fact that *pictures*, even when painted, may be fine decoration. The early Italian

perspective and modelling, an admitted decadence set in. Where then was the much vaunted "progress"?

Russell Sturgis says: "Nearly all the painting that has been done in the world is flat, that is to say, without any kind of gradation. This flat art is often extremely interesting and of a high artistic quality. The highest mission



Courtesy of Charles J. Connick Studios

DONORS' MEDALLION, SHOWING A MEMBER OF THE FURRIERS' COMPANY. CATHEDRAL OF CHARTRES.

pictures unquestionably were; anyone who has studied the frescoes of Florence and other cities in Italy admits that. Whether or not modelling of surface and the use of perspective is present has nothing to do with it. The earlier men—even Giotto—had only an inkling of such matters. The later men, such as Leonardo and Ghirlandajo, were proficient, but neither the early nor the later men were less powerful in the decorative element. In the time of Vasari it was different; for at the very moment when painters generally became proficient in anatomy,

of a great mural painting is to be decorative in the highest sense." He says somewhere that the decorative side of art is the artistic side. The Greeks painted in flat colors; they are to some extent artists, notwithstanding.

Anyone who has studied the early stained glass in France and England of the XIIth and XIIIth centuries on the spot (not from books) will have felt how eminently satisfying and attractive it is. It is truly a decoration to the building, and it is gaining more appreciative recognition as time goes on.

Those who are interested in iconography have there a rich field of interest, and artists who value decorative design and beauty of color are equally satisfied. Where is the sense, then, of pitting one element against another?

tiles of great value presented or bequeathed. The subjects represented in these textiles of oriental character, and those found in the colored illuminations on parchment, were the basis of the designs in stained glass.* Perspective and modelling were not thought of:



Courtesy of Charles J. Connick Studios

THE MIRACLES OF ST. THOMAS A BECKET. MEDALLION FROM LOWER SECTION OF WINDOW IN CANTERBURY CATHEDRAL.

As to the manner in which mediaeval design is handled, it is not confined to stained glass. The fact is that all the arts, without exception, were then carried on decoratively. In the churches hung rich *dorsalia*, silk tex-

but the beauty of design and a science of color decoration, now almost wholly lost, were present everywhere. Where progress comes in by losing this element and insisting on minutiae of ren-

*Reproductions of two such pieces, of the 6th and 7-9th century, from the Museum of the Vatican, are in the Library of Congress.

dering one fails to see. The trouble is that the public today is neglectful of these qualities of design. It walks in the beaten track of modern easelpainting and naturalism and everything else seems to it "strange".

By the late XIVth century a tendency existed towards a more realistic rendering. But only a tendency; for even in the XVth century all stained glass was architectural. We have to reach the mid-sixteenth century to find veritable "pictures", such as we see in Paris at St. Gervais and St. Germain l'Auxerrois, or in England at King's College Chapel, Cambridge. By 1550 Gothic art was dead, and Italian fashions were supreme. even so, ornamental settings and architectural arrangements in stained glass were the rule, and the technique is far more capably handled than at first appears. But who examines these works? Even so late as 1563 at the Château d'Anet, in the full-fledged Renaissance, windows of an entirely ornamental character were executed by Tean Cousin the elder.

illustrations accompanying Major de Bles' article are misleading. One head is from Viollet-le-Duc's article from which we have quoted above. One presumably representing a XVth century window is a modern work. If we go to York Cathedral, or to Strasbourg, it will be found the general effect of the glass is that of a rich and fine architectural decoration. The details of the figures which seem so important on paper are not noticed, and both figures and subjects form part of an ornamental whole. Even in the late XVth century at Rouen and Great Malvern, one sees stained glass is treated as a flat surface. The insistence on modelling accompanies decadence, and naturalistic drawing accompanies bad taste in design.

No artist who is not a fool will venture to ignore the limitations of his medium. This applies to all art and is not peculiar to stained glass. The mural



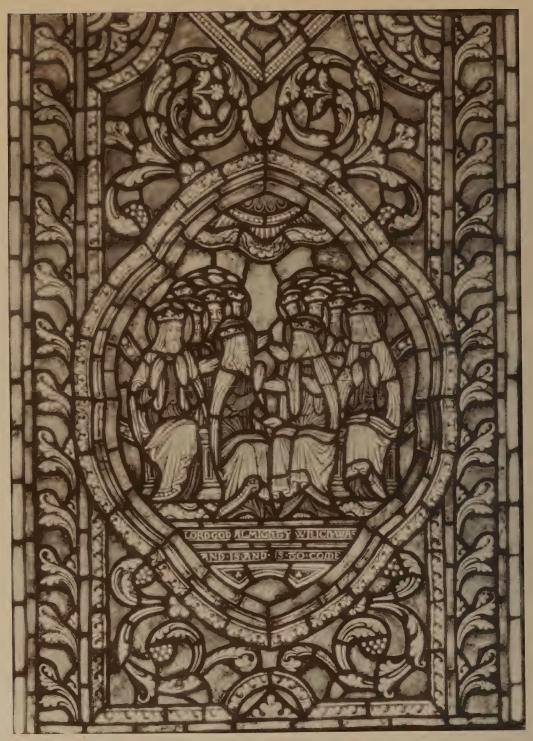
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CHRIST REBUKING THE PHARISEES. CANTERBURY CATHEDRAL GLASS OF THE XIIITH CENTURY.

fresco painter, though so free in some respects, is strictly limited in others. It is the same in water-color painting. The writer has worked in all these media and speaks from experience. Glass mosaic is the same. Woe betide the man who forgets it!

A glass painter and water-colorist once told me of a friend, a painter only, who said he was going "to do a window". "You are, are you!" he replied. "The window is much more likely to do for you."

I have seen many a painter who has tried his hand at glass. They invariably fail; and precisely because

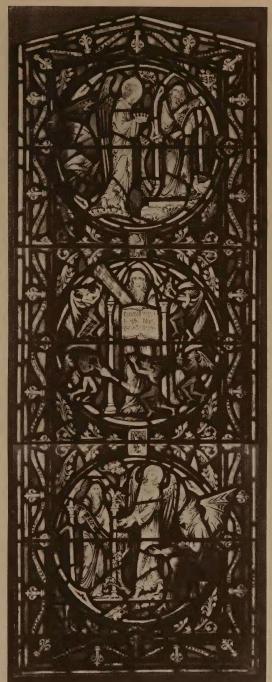


CENTRAL LOWER PANEL, WEST WINDOW (1925), EMANUEL CHURCH, NEWPORT, R. I., BY CLEMENT HEATON.

they try to do what should not be done. They ignore the limitations of the material, and not being designers, but mimicking nature, they fall short. I knew one who said, "I am not going to be like a tin kettle tied to a thirteenth century dog's tail". But some twenty years afterwards he had learned better, and said: "The glass painters are right, and one has to follow the beaten track". However, it was too late; he died soon after. All the work he had done was directed by his mistaken ideas and no one today thinks anything of it, whereas thousands go to Chartres annually.

The illustration of the "Dream of Charlemagne" from the Cathedral of Chartres is a very good example (ART AND ARCHAEOLOGY, Nov., 1925, page 237) of a representation of an idea or scene decoratively conceived, blended with and continuing the surrounding ornament. The medallions, separated from their setting (as on page 266 of the November issue), are misleading. The early heads of the figures were designed to be seen from a distance, and one sees no modelling at all in the glass itself. In modern glass—carefully modelled—there is so much "progress" one can scarcely see anything, as the light destroys all this in the window. It is to this result the philosophy of this article tends, and though at present most American glass painters revert to mediaeval ideas, there are few who have got out of the misleading tendency derived from the modern art school.

Let the writer add, as a personal matter, that a study from nature in a closely realistic manner, when occasion makes it proper, is very familiar. He yields to no one in appreciation of the delicate beauties of nature, in daily contact with which he is accustomed



Courtesy of Charles J. Conncik Studios "TOB."

(Replica of window in Harmony Grove Chapel, Salem, Mass. Made for the Detroit Society of Arts and Crafts, showing the modern application of Medallion Type windows.)



to work. They try the skill of the most patient to render even to some degree. The delight received from pure beauty of design in line, mass and color, such as is found still in the Orient, and was general all through the Middle Ages, can still be seen in the fifteenth century in Italy, as for example in Crivelli's Fra Angelico. An excessive regard for naturalistic detail spread over Europe during the sixteenth century, and all this charming invention disappeared. It has never been regained, and it is one of the first objects of modern study to recognize the existence of this kind of visual beauty.

Many who pride themselves on their knowledge of art are totally blind to this beauty, and think that "progress" consists in the scientific attainment of perspective, anatomy and so forth. This is not a joyous but a sad mistake, and we whose business it is to care for art may well desire to be free from such critics. The knowledge of perspective was pretty common in Italy in the later XVth century, but in the Italian glass of that

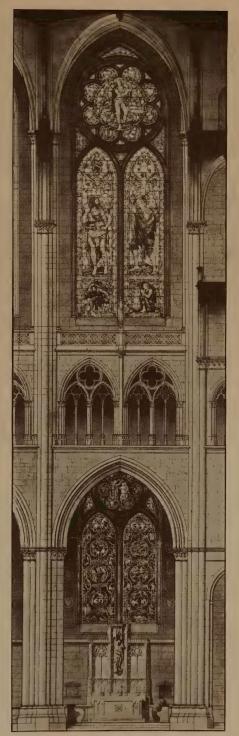
Courtesy of Charles J. Connick Studios
THE AISLE WINDOWS IN SAINT AGATHA'S CHURCH, PHILADELPHIA, PA.

time at Florence, Bologna and Milan, we see none of the naturalism so desired by modernists. The Italians knew and realized the value of the decorative quality in art, and got it, and that was the essential matter.

I take this opportunity of saying that much of the difficulty connected with this subject derives from a wholly incommensurate appreciation of its importance. Consider: there was not a city anywhere in Europe that had not at least one, and generally more than one, important church; that in every church without exception there were many windows, all filled with leaded or colored glass. This amounts to many thousands of ornamental color-windows; and besides, there were hundreds and thousands of small churches scattered over hill and dale in which several such windows were placed. There is not, even now, a church in England or France in which some slight vestiges do not remain as evidence of the color that was once there.

As to the cathedrals and great abbey churches, every window in every one of them was glazed decoratively. In fact, it is literally true that mediaeval, or Gothic, architecture could not have existed apart from its glazing in the form it took.* The vast windowspace provided could only be existent logically on the supposition that it be filled decoratively and with color. Color was everywhere present in the mediaeval period. If today it is not, it is because we are still in an epoch in which color was considered "vulgar", if not actually sinful. It became, as the result of a curious mistake, part of the ideal of the Renaissance to regard pure white as a symbol of refined taste, first in sculpture, then in archi-

(Concluded on Page 46)



Courtesy of Bishop William T. Manning

THE SPORTS BAY AND CHAPEL FOR THE CATHEDRAL OF ST. JOHN THE DIVINE, SHOWING TRIFORIUM AND CLERESTORY.

^{* (}Readers are reminded that ART and Archaeology accepts no responsibility for the views of its contributors.)



THE PRIEST AWAITS THE COMING OF THE CORN-MAIDENS.

O Laura Gilpin

THE DREAM PICTURES OF MY PEOPLE

By Laura Gilpin

Illustrated with Photographs by the Author

THE Dream Pictures of My People."

These were the words of an old Navajo Chief as he looked down upon the Indian play "Fire" in the ruin of one of the ancient Cliff Dwellings in the Mesa Verde National Park. No words could more adequately express what he saw, for it was a vision, and of the substance of dreams.

Aileen Nusbaum, wife of the Superintendent of the Park, is a dreamer of dreams, and a dreamer who makes her dreams come true. Even the casual visitor to the Mesa Verde cannot but picture to himself those age-old ruins as they must have been in the days when they were the homes of an ancient race. To Mrs. Nusbaum's mind these visions must present themselves in constant succession. So it was but a natural sequence of events that she should desire to present some sort of pageant or play which would give to others a living picture of her dreams. But the charm and beauty with which she has done it!

The substance of the play which Mrs. Nusbaum gave at intervals during the summer of 1925 was based on the ancient fire ceremony of the Pueblo and Navajo Indians. These ceremonies are

known to have existed in the Cliff Dweller period, and her presentation is archaeologically authentic. Baron Nordenskjöld, an early Swedish explorer, is said to have found the mummy of a young girl, wrapped in a robe of bluebird feathers, in a Cliff Dwelling ruin near the Mesa Verde. With this romantic discovery, together with many symbols and customs of the fire ceremony and other data which have been carefully studied by Dr. Fewkes and

other noted archaeologists, Mrs. Nusbaum has woven her play.

Her stage is Spruce Tree House, the charming ruin snugly built in a natural cave in the side of a narrow cañon. Her players are the Navajo Indians who work in the Park during the summer. Her audience sits on the rim of the cañon looking down and across into the ruin in the opposite wall.

As the audience waits in the clear, starlit night, a voice near by begins



THE FIRE CEREMONY.

© Laura Gilpin



SPRUCE TREE HOUSE: THE STAGE.

© Laura Gilpin



THE YOUTH KINDLES THE NEW FIRE.

O Laura Gilpin



THE YOUTH TELLS OF HIS VISION.



© Laura Gilpin The Planter-Priests Watch Over the Fire.

"'After the roar, after the fierce modern music Of rivets and hammers and trams, After the shout of the giants, Youthful and brawling and strong, Building the cities of men, Here is the desert of silence Blinking and blind in the sun *

"Here is the land of enchantment, of mystery . . . and when the earth was not so old as now, a people lived on this Mesa. A wonderful people, strong, and brave and beautiful.

"The noise of passing feet—
Is it men or gods
Who come out of the silence?'" †

A Youth climbs to the mountain top. He has set out alone, as is the custom, to try his spirit. After a weary climb he plants the prayer sticks, and chants and dances until he falls from exhaustion. He hears a voice. Two Corn-Maidens appear to him. One gives him a robe

made of bluebird feathers, and speaks to him of the fullness of nature.

This is a brief summary of what the audience hears in the stillness of the night. Then, on the Mesa top across the Cañon, a dim light is seen. As it grows brighter the onlookers see the Indian youth, hear his chant, see his dance, his vision . . . and all is darkness again.

The voice continues . . .

"The youth returns to the village and tells his clan of his vision, and shows them the blue feather robe. They believe him chosen by the gods to hold a high place among them, and they begin his instruction so that he may take the place of the next younger fire priest.

"Four years pass. It is the afternoon of the day before the summer fire ceremony. The youth is to personate the Fire-God for the first time. Women are busy finishing their pottery and making wafer-bread. The bread must be placed in the pots while they are being fired to feed the spirits of the pots. The youth is to marry the maiden of his choice with the next moon. She runs to him, followed by her mother, who scolds her for having forgotten to place the wafer-bread in her pot. A dreadful punishment is predicted for her by the other women.

"The Speaker-Chief calls from his tower to tell his people that their fires must be extinguished before sun down. The men must go to their kivas, the women and children to their houses, where they must remain until dawn the next day."

The fires begin to flicker, and presently the audience sees the ruin below them, this time not a ruin in spirit, but a living village, bathed in a warm red glow of light, and they watch the action of what has just been read to them. The lights grow dim, go out . . . The voice continues . . .

"The village is in darkness except for the small fire watched over by the two Planter-Priests, The Horn-Priests go

^{*} Quotation from Alice Corbin's "Red Earth." † Quotations of "The Voice" are condensed from Mrs. Nusbaum's Play.



© Laura Gilpin
The House of the Cliff Dweller.

through the village, symbolically closing all the paths with a trail of sacred meal. No one is allowed to cross this mark, the penalty being death.

"The Fire-God puts out the fire and goes with the priests and warriors to spend the night on the Mesa top. No one has noticed the maiden, who has stolen out to watch her lover as he personates the Fire-God."

Again the scene is beheld and the strange chanting of the priests is heard with wonder.

"Dawn. The chant of the returning priests and warriors is heard far away. They are returning from the Mesa top bringing with them the idol of the Germ-God for the Fire Ceremony. The Horn-Priests appear. They open the paths that were closed by the sacred meal. They discover the foot prints of the maiden. She is brought before the old Fire-Priest. He kills her. The youth comes as the Fire-God. He sees her and slowly covers her with his blue feather robe. They all go

to the kivas. The Corn-Maidens appear, bring the maiden to life, and take her away."

The mystery of the chant of the priests is faintly heard far down the Cañon. It grows louder as the priests and warriors return to the village. The file of figures is at last dimly seen as it enters the ruin.

The voice in the darkness continues

"Sixty years have passed. The youth is now the Chief Fire-Priest. His spirit was indeed tried by the Gods, but he remembered the words of the Corn-Maidens, who had told him that everything in life was beautiful. But as the 'Night of darkness and the dawn-light,' so 'sorrow and gladness meeting, joining one another' form the whole of life's circle.

"The old Fire-Priest is the sage of his people. Again it is the time of the New Fire Ceremony. It is the evening of the first day."

The action of this scene is filled with the symbolic beauty of the Fire Ceremony. Many of the rites are performed and the scene contains several famous dances of the Indians. In acting this scene the Indians forget that an audience is watching in the darkness from across the Cañon, and they perform their ceremonies and dances with all the seriousness with which they do them when alone.

It is the belief of these Indians that once a year they must start a new fire which must never be extinguished until the end of the year when the new fire is kindled. To them all that has life has "fire," so their various symbolisms are full of significance. This ceremony is performed among certain tribes today just as it was centuries ago.

The Blue Birds, the Corn-Maidens, and the Germ-God (the same as the Sun-God or Fire-God), are always connected in Indian legend. The Blue Bird brings spring, hence warmth and

life. The Corn-Maidens are the deities of corn, fertility—life. The Sun-God and the Fire-God both represent warmth and life, therefore they are the same as the Germ-God.

Mrs. Nusbaum has obtained many legends from the Indians direct. She has found that the legends of the different tribes dovetail in a most interesting fashion. These Indian tales are beautiful and poetic. It requires endless patience and tact to obtain them, as the Indian is very reticent in telling his beliefs and stories to the white man.

The voice

"The Ceremony is over. The men have gone to their kivas, the women to their homes. Only the Old Fire Priest is left praying over the dim fire. Slowly he chants

'From the base of the East, From the base of La Plata Peaks, From the house made of mirage, From the doorway of rainbow,



© Laura Gilpin Making the Wafer Bread for the Pot.



© Laura Gilpin
Indian picking Cedar Branches, Mesa Verde
National, Park.

From the path out of which is the rainbow To my fire side
Will come the Corn-Maidens.

The Talking-God sits with me, The House-God sits with me. Pollen-Boy sits with me. Grasshopper-Girl sits with me.

Beautifully my fire to me is restored. Beautifully white corn to me is restored. Beautifully yellow corn to me is restored. Beautifully blue corn to me is restored. Beautifully corn of all kinds to me is restored.

In beauty may I walk,
All day long may I walk,
Through the returning seasons may I walk,
On the trail marked with pollen,
With dew about my feet,
With beauty may I walk.

With beauty before me, With beauty behind me, (Concluded on Page 46)



THE WEST FRONT OF ST. MARTIN'S, CANTERBURY, PERHAPS THE OLDEST CHURCH IN ENGLAND.

THE ANTIQUITY OF ST. MARTIN'S, CANTERBURY

By STEWART F. CAMPBELL

Illustrated with Sketches by Frederick J. Woodbridge

"The light of the world shone here, but we know not who kindled it."

—Fuller.

Only a short distance beyond the ruined walls of the city of Canterbury, on a hill commanding a splendid view of that ancient city and its noble cathedral, there stands a little church to which thousands of pilgrims yearly wend their way. Surviving the fall of the Romans in Britain, escaping the devastation wrought by the Saxons and Danes upon the religious houses of Britain, Norman radical innovations, and the wrecking hand of the reformer in the sixteenth century, it still stands; and here for over fifteen hundred vears the Christian faith has been preached and the Sacraments administered.

the departure of the Between Romans from Britain, in 410, and the arrival of Saint Augustine in 597 A. D., there is a period over which the centuries have cast a veil of obscurity. Nevertheless, it is well known that the religion of the Jutes who at that time occupied Kent, although based largely upon mythology, contained many of the doctrines of Christianity; and that it was because of this Pope Gregory cautioned Saint Augustine to leave undisturbed, so far as possible, the Christian beliefs he might find intermingled with the otherwise pagan faith of the Jutes.

When St. Augustine arrived he found in Canterbury two small churches. One stood on what was later

the site of the great cathedral; the other, St. Martin's, on a hill to the east. The former he dedicated to Christ and, although it has long since gone to ruin, a fragment of it still remains and may be seen at the west end of the cathedral's east crypt, having been incorporated in the wall. In St. Martin's he worshipped with his band of Benedictine monks, and it may well be that the first British converts to organized Christianity were baptized there. It is even probable that it was at the very font which still stands in the southwest corner of the nave.

But to go back still further, for it is necessary to go back to a time before the coming of St. Augustine if we are to arrive at the approximate date in which this church was built. According to the venerable Bede, it was erected during the Roman occupation of Britain and later dedicated to St. Martin, the saintly Bishop of Tours, in the year 450 A. D. From this statement and the evidence at hand it appears to have been built an appreciable time before it was dedicated. Howbeit, it is quite probable that this dedication to St. Martin was not its first and that it was originally dedicated, in accordance with a custom common to the early churches, to the Blessed Virgin. This theory is held by a number of archaeologists, among whom there are several who claim that the oldest walls of the building date back as far as the year 200 A. D.

This opinion, although it has not actually been discredited by any proof or evidence, is not generally accepted, and the date of its foundation is conceded to be about the year 350.

Well authenticated tradition points to the establishment of Christianity in Ethelbert, King of Kent, had expressed a desire to accept the Christian faith. This desire became a reality soon after his marriage with Bertha, a Christian princess and a daughter of Charibert, King of Paris. The conversion of Ethelbert did much to lighten the task



THE SOUTH SIDE OF ST. MARTIN'S.

Britain in the year 63 A. D. at Glastonbury where, although its spiritual influence upon the Church must still be felt, the fabrics of its numerous houses of worship have long since ceased to be. The little church of St. Martin, however, has stood with few changes since the days of the Roman occupation, and it is the only one in England, still in use, which can lay claim to such antiquity.

About the time of St. Augustine's arrival, or perhaps a little before,

of St. Augustine for, as a result of his example, nearly ten thousand converts were baptized at the Augustinian Mission the following Christmas Day.

Upon Queen Bertha's arrival in Britain St. Martin's church was set apart for her use as an oratory and she had as her chaplain Luithard, the Bishop of Senlis,* but when St. Augustine came she allowed him the use of

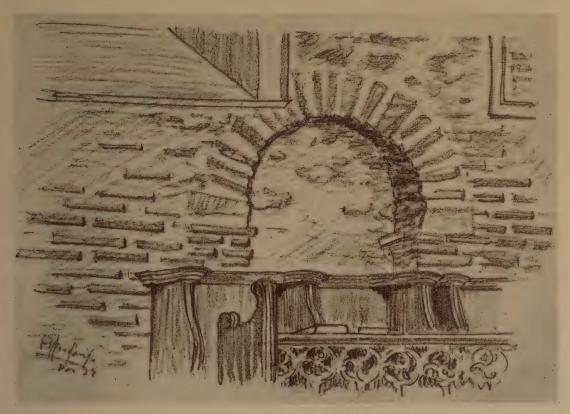
^{*} One of the windows in the church represents Luithard and is an excellent specimen of the so-called painted glass. It was found by accident some time ago in an antique shop in London and later restored to St. Martin's.

the oratory and here his first services were held. It is the only church in England which can be certainly associated with St. Augustine, and it bears witness to that very early Christianity which existed in Britain during the Roman occupation.

Even the most casual visitor to the old church must be impressed instantly

of the chancel and the southeast wall of the nave. In the latter there is plainly visible a fragment of salmon colored plaster—commonly known to be characteristic of Roman work.

For many years the nave of the church was thought to have been an addition to the pre-Norman building but more recent discoveries have



THE SAXON DOORWAY, IN THE SOUTH WALL OF THE CHANCEL.

by the abundant evidence of its antiquity, particularly within its walls. Roman materials are found, full measure, in almost all parts of the building. In a few places these have been mixed and used with materials of later date while, at other points, the Roman tiles or bricks remain undisturbed and are as they were when first laid. This is especially true of the interior south wall

proven that at least part, if not all, of it is of Romano-British origin. In both the exterior and interior walls of the nave and chancel there are two quite distinct types of masonry, both of which were here employed by the Romans. In one of these the long, flat bricks are laid close together, one upon the other, about four to the foot, making a solid wall of tiles. In the



THE NORMAN PISCINA.

other method the stone work is rough and is laid between courses of Roman brick at intervals varying from one to four feet. The latter method is often found in Roman wall-work in England and northern Europe, and is usually attributed to the very early part of the fourth century. From this it would appear that the general opinion of the church having been built about the year 350 A. D. is based, not upon any haphazard judgment, but upon careful study of the evidence at hand. However, it is necessary to remember when we try to determine the approximate age of a building such as this, that in erections of the Saxon, Norman and

even Early English periods, it is not unusual to find Roman material mixed and used in connection with that of later times; the Roman masonry having been taken, presumably, from ruined buildings and used in those of later date. Where such re-used material is found the arrises of the tiles are usually broken or imperfect; but the absence of the latter condition in the walls of St. Martin's is additional proof, if it were needed, that the tiles have remained undisturbed from the time of the Roman occupation.

The plan of the church is most simple. The rectangular nave, which is thirty-eight feet long and twenty-five wide, has no side aisles; and the present chancel, although less wide, is longer than the nave, being forty feet in length and fourteen in width. The original chancel was shorter and, in all probability, did not extend eastward more than eighteen or twenty feet from

the present chancel arch.

In such parts of the walls as those in which in Saxon and Norman doorways and windows were cut the masonry is very rudely formed—for example, the Saxon doorway in the south wall. Its imposts are formed of two Roman tiles, the upper protruding over the lower, and the lower overhanging the jamb. The jambs are of Roman brick mixed here and there with Kentish The superscription, while diffirag. cult to decipher, has been interpreted as being, "To the honor of Saint (Mary) and all saints", and it is quite likely that this was the dedication stone of a very ancient altar which stood in the church. The use of these dedication stones appears to have had its origin in an order which was issued by a certain Saxon archbishop, to the effect that such abstone bearing the name of the saint, or saints, to whom

the altar was dedicated, should be placed at the corner of each altar or near by. A similar stone was recently discovered in the Saxon priory church at Deerhurst, in Gloucestershire.

In the wall at the southeast corner of the nave is what is considered to be one of the earliest and finest specimens of Norman piscinas in England, and they are very rare. It is of roughly hewn caen-stone and was used in connection with an altar, dedicated to St. Nicholas, which at one time stood near by.

In those who have worshipped in this ancient church in the different periods of England's history there seems to have been a strange and irresistible desire to block up the doorways and windows which were made by preceding generations, and to cut new ones. This has been done time and again, so there are now in the south wall what were once Roman, Saxon, Norman and Early English openings side by side. Among these there was an arch which at one time opened from the south side of the chancel but is now, like many of the others, blocked up. It is a squareheaded doorway, evidently Roman. Its jambs are of Roman tiles, but the lintel and sill are of massive green sandstone; in early times this exit led through a small south porch to the church yard.

I have already mentioned the font in connection with the baptism of the early Christians at the Augustinian Mission. It is of unusual interest, not only historically, but because of the beauty of its elaborate design. On account of its interlacing Norman arches in the upper tier, some are of the opinion that it dates no earlier than that period. Others, with justification, have claimed that it was Saxon and that the upper Norman ornament was

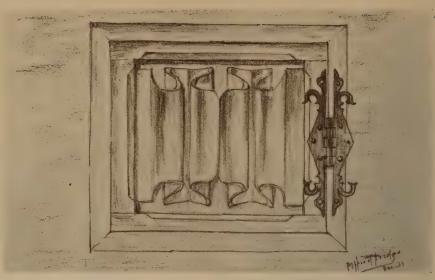
placed there as late as the twelfth century. While either of these estimates may be perfectly correct, I believe it may be older than either Saxon or Norman times, because of the interwoven circles in the lower tiers. This particular arrangement of circles, or spirals, was a popular type of ornamentation with, and was frequently used by, the monastic missionaries before the coming of the Saxons. Of course, the design may have been applied at any later date but, if speculation as to its age is based upon its design, in the absence of more definite information, the possibility is worthy of mention. At any rate, it was in this church of St. Martin's that King



THE FONT.

Ethelbert was baptized in 597 A. D. and it is generally thought that his baptism took place at this very font.

Whatever may be our conclusion as to the exact age of this ancient house of worship, whether it is the oldest church in England or, as many believe, even the oldest



A FIFTEENTH CENTURY AMBRY, IN THE NORTH CHANCEL WALL.

in Western Europe of which more than fragmentary ruins remain, it stands today as one of the most interesting monuments in all England. If only its walls could speak, what history they might reveal! They have witnessed the growth of Christianity

from the days when Britain was dominated by the rule of the barbarian to the present, when that same faith which was preached and practiced there in the Augustinian Mission has spread throughout the world. Can anyone regard this little church with other than veneration?

SNAKE DANCE---ARIZONA

Out of the desert wails an old, old cry
Of ancient peoples to their god of rain
As fiery clansmen toward the kisi train,
Where serpent emblems of his lightning lie,
To mouth reptilian fangs yet not to die.
A priest of Antelope casts on the plain
White pleas of meal—nor is the Snake chant vain—
Behold! A cloud wings through the sunset sky.

Upstart palefaces would forbid this prayer
Hissed down red generations, and a score
Are all that seek the serpents writhing there:
But some are lads—the smallest clutches four . . .
Altars endure of faiths which children share
Who shall in turn teach children to adore.

-Lilian White Spencer.



THE HISTORIC CITY OF BREMGARTEN, SWITZERLAND.

THE PICTURESQUENESS OF SWISS ARCHITECTURE

By F. Dossenbach

WITZERLAND might well be called "The Land of Contrast". It is, as a matter of fact, not only a land of smiling meadows and savage, snow-clad mountain peaks; of sparkling blue lakes dotted with trim little steamers and gay excursion parties, and sunny-hued villas by water's edge or perched on verdant hillsides; but also a land where Latin faces Teuton, where the ancient rubs elbows with the new, where there is no height without its corresponding deep. Big, well-constructed modern cities give one side of the architectural picture; quaint, oldworld hamlets and villages, bridges and defenses provide the necessary contrast on the other.

Of course, much of the quaintness and charm of the old Swiss architecture is removed from the usual tourist route, and so is generally missed by the hurrying vacationer. This is distinctly a pity, for what the visitor sees in the large cities is the common heritage of Europe. There is no fundamental difference in the appearance and attractiveness of the great Swiss cities and those of a dozen other Continental lands. What he does not see is the real Switzerland of song and story, the land of romance and history so well worth knowing.

With every canton differing from all its fellows in scenery, costumes, customs and architecture, the native charm of Switzerland is given remarkable diversity and color. The Bernese Oberland's lofty sierras covered with snow, towering above smiling valleys and dimpling little sapphire lakes, strike the octave with the Canton of

Tessin, where the sky is a warm southern azure and the vegetation a riot of tropical luxuriance.

In not a few of the mountain districts the villages are built wholly of wood, with here and there a sturdy wooden "palace" thrusting forth from the midst of a curious conglomeration of tiny châlets. Often enough such large mansions—residences of "old dynasties" of farmers who for centuries have been part and parcel of their land—are elaborately decorated with inscriptions, painting and carved work to witness of the days and fortunes of their owners.

Here, for example, one proud old house announced that Hans Andres and Marianne, his good wife, erected their dwelling when butter, cheese and corn had risen to such-and-such a price. A near-tragedy is revealed by another façade which tells grimly that it was built in famine times when the children were so hard put for food they had to eat grass! Here and there, as the centuries passed, additions were made to the first inscriptions. "Build

better," complains one dissatisfied line. "Is this the best you can do?" is the sarcastic query on another. Now the Bible is quoted, and again we find homely native philosophy inscribed in such observations as: "I consider my enemies as the rainwater flowing down my roof. So long as that roof and God's grace protect me, I do not trouble about them."

It is interesting to note that the Alps, speaking generally, divide not only the scenery but the racial and architectural characteristics of Switzerland. Up at the north end of the Lötschberg tunnel on the Bernese-Alpine Railway, for example, we find the typical *Rüdihaus*, or mountain châlet, so familiar in romance and tradition, with huge gables and gingerbread work, decorative painting and inscriptions. Pass through the tunnel, and on the other side of the mountain stand solid, unimaginative stone houses with flat roofs made of thin stone slabs.

One of the most interesting regions of all is the Engadine. People who visit it for the first time almost in-



THE MEDIAEVAL KAPELL BRIDGE AND WATER TOWER ARE FAMILIAR LANDMARKS AT LUCERNE.

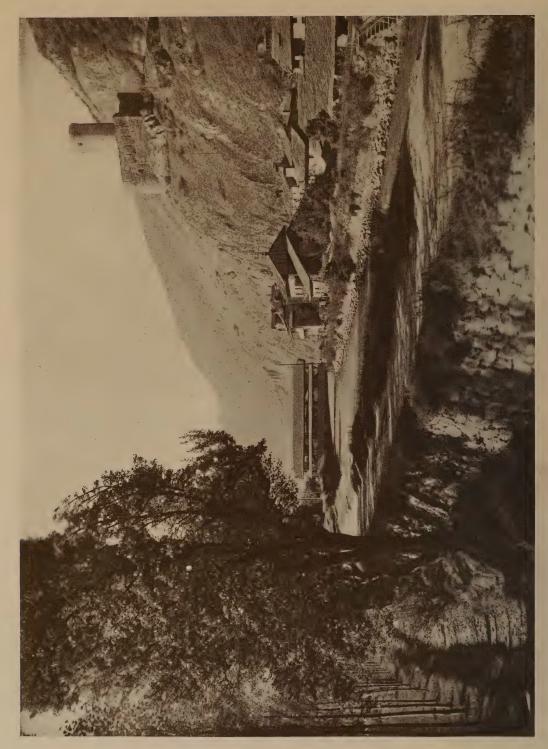


An ancient homestead, at the same time the village post-office, at Schmitten on the way from Davos to St. Moritz, Grisons, Switzerland. The village church of this little community dates back to the Roman era.

variably show their disappointment at not seeing any châlets. "We thought the Swiss always built their houses of wood," they exclaim, "for everyone who comes to Switzerland buys a toy châlet, and shows it to friends at home as a model of the sort of houses the Swiss live in. But here we find all the houses built of stone." Then these same visitors probably forget all about it, and do not take the trouble to find out why the Engadine has an architectural style all its own and why the houses are built of stone instead of wood. For the sake, however, of the few who would like an answer to these questions, it is worth pointing out some

of the reasons which explain the old Engadine houses.

Climate has, of course, had a good deal to do with it, but by no means everything, for we find the wooden châlets in mountain districts of the Cantons of Vaud and Valais, and in the Bernese Oberland, where the climatic conditions are very nearly, if not quite, as severe as they are up here. The people of the Engadine are, however, descendants of the Romans, and from time immemorial the Roman tribes built their houses of stone, whereas the Germanic tribes, ancestors of the bulk of the Swiss nation, preferred to construct their houses of wood. Moreover, the configuration of the Engadine,



THE TOUR DE LA BATIAZ IS THE EVER IMPOSING LANDMARK OF MARTIGNY IN THE RHONE VALLEY.

a broad and level valley, although at a great height above sea-level, easily adapts itself to the quarrying, cutting and carrying of stone, unlike the narrow, shut-in valleys of other mountain regions. Finally, this district was for centuries the scene of wars and civil strife, and wooden houses offered no resistance to the flaming firebrands of marauders. These, then, are the chief reasons why the Engadiners preferred to use stone instead of wood.

From an antiquarian, if not from a commercial point of view, it is very sad that so many of the quaint old Engadine houses have been pulled down within the last few years. Only one or two examples are now left standing in St. Moritz, and no doubt they, too, ere long will fall victims to the modern craze for comfort and "improvements." Celerina, however, still possesses quite a number of interesting old houses, though a few of these have within recent years been renovated

almost beyond recognition. Many curious houses are also to be found in Pontresina, Samaden, Bevers, Zuoz, and Schuls. The Engadine Museum on the road leading to St. Moritz-Bad is built in imitation of the old Engadine style.

Even a casual observer will soon perceive the striking peculiarities of a true Engadine house. Its general appearance is severe, solid and unpretentious. The white-washed walls are broken here and there by windows deeply embrasured, the openings receding into the walls like the loopholes of some ancient castle. The windows, which are placed at quite irregular intervals, are comparatively few and remarkably small in comparison with those we find in modern houses. The older the house, the fewer and smaller are the windows, some lighted by a single pane of glass not much more than a foot square. The shutters are also worthy of notice, for they resemble



The Spreuer Bridge, a mediaeval wooden structure spanning the river Reuss at Lucerne, is world-famous for the series of paintings which adorn the inside of the roof, representing "the Dance of Death." (See Page 33.)

the door of a cupboard, consisting of a

single hinged roof.

A curious feature is the Erker or bow window, which forms a triangle with the wall of the house and enables those within the room to look up and down the street in both directions without having to put their heads out. One or two of the windows on the first floor are invariably covered with an ornamental iron grating peculiar in

shape, and an upper window is usually provided with a rectangular ironwork balcony which is covered in winter by a small wooden roof.

Strange to stables and barn form part of the dwelling house. This accounts for the size and shape of the front door, which is in reality an archway, sufficiently large to admit the farm cart loaded with hay, as well as the family sleigh in winter. In the centre of the arched wooden gate is

the house door proper, which is divided into an upper and lower flap, each of which can be opened separately. Some of these doors are richly carved; all are made of boards placed diagonally so as to form a quaint zigzag pattern. In some of the houses this doorway is on a lower level than the road, in which case the entrance door for the first floor is placed at the top of a narrow flight of stone steps that run up from the side of the house and bridge the arched entrance below. The barns and stables that occupy the back portion of the house are remarkable for

their carved wooden window screens that take the place of ordinary doors or windows.

The roof is supported on huge roughly hewn rafters that project several inches beyond the walls, and instead of slates or tile great heavy slabs of stone are used. As in most Swiss houses, the roofs have deep gable ends, and project a considerable distance beyond the walls.



A CHARACTERISTIC SPECIMEN OF THE ATTRACTIVE PEASANT HOMES IN THE VICINITY OF LENK, A LOVELY ALPINE VILLAGE IN THE SIMMEN VALLEY OF THE BERNESE OBERLAND.

In olden days the walls of the houses were covered with so-called *sgraffito* decorations, i. e., designs of white cement upon a dark stucco background. Some years ago it was not unusual to find rough paintings of arms, the heavenly bodies, trade implements, Latin or Romanic inscriptions. Sundials are still frequently to be seen. Unfortunately, most of the older mural decorations have been obliterated with white-wash. A more modern fashion was to paint a fancy border round the windows, doorway, and angles of the house. This mode of decoration seems

to be the fashion in St. Moritz at present. It is a pity that the architects of the modern hotels and houses of the Engadine have not endeavored to preserve some more of the characteristic features of the old Engadine architecture. Lovers of the picturesque will find the Alte Engadiner Haus (now a tea shop) and the Herrenhans of Celerina well worth a visit. the roughly carved wooden horses' heads that decorate some of the gable ends, also the quaint old wooden cattle sheds near the entrance of the village; the rough beams are all dovetailed together, not a single nail nor iron rivet being used in the construction of these curious buildings.

The carved wooden balcony of the Herrenhaus deserves special mention, and so does the old Campanile, which at present is only used for the affixing

of public notices.

In Bevers, a village very rich in specimens of old Engadine architecture, is a house belonging to the de Salis family. This house was built in the XVIth century and restored in 1895 by the late Mr. Hartmann, whose son has embellished the Engadine with numer-

ous examples of architecture of the old local type as adapted to modern requirements. A noticeable feature of the exterior of the de Salis house is the beautiful letter-box which is let into the masonry.

At Samaden is a handsome house of the de Plantas, one of the oldest families of the valley. This house is one of the finest specimens of the more pretentious type of domestic architecture of the Engadine and contains many beautiful pieces of old furniture, tapestries, and earthenware. The Romanesque tower, which dates back to the Xth century, is now used as the local lock-up.

The hand of the destroyer, or "improver," has not been so busy at Pontresina as at St. Moritz—yet. There still remain many pretty old buildings, and many very handsome ones. Of the latter the stately dwelling of Mr. A. Fl. Zambail, Mayor of Pontresina, stands conspicuous. This house was built in 1742, after the great fire which in 1720 wiped out every building in the Laret quarter but the ancient church of St. Nicolo.



One of the "Dance of Death" scenes which decorate the mediaeval Spreuer Bridge at Lucerne.



Sketch by Rudolph Stanley-Brown

THE CATHEDRAL OF CHARTRES.

THE CATHEDRAL OF CHARTRES

By Katharine Stanley-Brown

►HARTRES Cathedral! What a supreme experience for a human being! What an assurance of the existence and deity of God! Those stones, whitened with age, marked with rain, rise to huge and inspiring heights; beyond them the towers take their flight, one with straight slender lines. the other with intricate carved designs. Built four hundred years apart, they achieve so actual a perfection as to melt together in unity. There is no place upon them or between them where the eye can not rest with pleasure. They are the crown of Chartres.

Free from statuary of recent days and shrines with tawdry decorations, the empty Cathedral reaches up until the vault of the nave seems to soar away in the distance. The sun glistens through the antique glass; it is no longer glass but sapphires, rubies and diamonds. A thousand little vellow candles—a thousand little prayers from unhappy hearts—burn before the Black Virgin of Chartres. I kneel to her, too, with my little secret prayers. She is calm, unmoved, as tranquil as when she was jolted over the roads to the stone quarries day by day to bless the stone with which they built the great Cathedral.

We wind our steps up the south tower. The very flat angel below us patiently extends his sundial to view. Little dandelions and weeds grow among the stones of the roof. Bearded saints and amazed beasts stare down upon their accustomed view. In eight hundred years the gargoyles have not changed their uncomfortable positions. The slender angel over the apse is still golden and triumphant. Wonderful, wonderful time, when men built that God might look down from heaven and see, rather than that man alone might gaze on all the beauty! Tiny carved vines, little winged beasts climb up the top-most columns. They are pictures

for angels, not for men.

The bell-ringer is poised above his bell. He swings out with it, holding fast to the black rail above. The reverberations echo through the tower. The antique walls seem to tremble. It is for les offices. "Venez, mes bien chères frères, venez!" It is the bell Pierre which sounds. And next to Pierre is Elizabeth, and Philibert beside her. The grandes clôches are for They are very much blessed; they are named Marie and Joseph. The clock-bell is practical and serious. It is the bell-ringer who tells us: "C'est le clôche de l'horloge seulement. Il n'y a pas un nom!". We descend, holding the stone railing worn smooth as alabaster by clinging human hands.

The Cathedral yard is full of children. They are playing tag with the young priests. The children are dirty and happy. One holds a petit bébé on his lap. The little girls run by and laugh at him. "La petite maman!" they cry. He looks furious. Now the little girls put on their hats and follow the sisters in their blue flowing robes and big white coifs into the crypt chapel. It is very cold and damp. The gold peels from the ceiling. The holy water basin has moss in it. The little girls and the filles de charité group themselves about the organ. Virgin, surrounded with glowing red lights and flickering tapers, regards the

(Concluded on Page 45)



Tell en-Nasbeh. Thick Bronze-Age wall at right. Excavated by Dr. Bade, of the Pacific School of Religion, Berkeley, Calif.

Antilyas Cave (Mousterian) just east of the rock shelter near Beirut, Syria.

THE INTERNATIONAL ARCHAEOLOGICAL CONGRESS IN SYRIA AND PALESTINE

By George Grant MacCurdy

PERHAPS nowhere else does archaeology combine so many elements of interest as in the eastern Mediterranean region. What could be more appropriate than an international Congress held where, since time immemorial, races and cultures have met and mingled, and on soil which has produced three world religions?

There was, therefore, abundant reason to heed the call of the French High Commissioner of Syria and the British High Commissioner of Pales-The joint invitation to archaeologists of all countries assured a Congress of truly international character. in which twelve countries (America, Belgium, Bulgaria, Egypt, France, Germany, Great Britain, Holland, Palestine and Transjordania, Poland, Sweden, Turkey) and the Vatican were represented by official delegates. Those from the United States alone numbered twenty-five, representing some twentytwo institutions.

The sessions of the Congress opened officially in Beirut on April 7; the closing session was held in Jerusalem on April 26. Excursions not only preceded and followed, but were also intercalated between sessions, forming the chief feature of the program. itinerary was so arranged as to cover the more important sites in Syria and Palestine as well as Transjordania. Most of these sites belong to the period of historic archaeology; but the prehistoric was by no means neglected. First among the latter is the Cave of the Robber Chief (El Zuttiveh) in the Wady el Amud near the shore of the Sea of Galilee, where Mr. Turville-Petre, of the British School of Archaeology at Jerusalem, recently found a skull of the Neanderthal race associated with flint implements representing the culture of that race (Mousterian). The skull, sent to England for comparative study and exhibition at the meeting of the British Association for the Advance-



I. BAALBEK. SIX STANDING COLUMNS OF THE TEMPLE OF THE SUN IN FOREGROUND; TEMPLE OF BACCHUS IN BACKGROUND.

2. Byblos, Syria. Castle of the period of the Crusades in background.

3. DISTANT VIEW OF PALMYRA.

4. Temple of Bacchus, Baalbek. Looking our through the Great Door.

ment of Science, has been returned to Palestine and is in the museum of the Department of Antiquities in Jerusalem.

Near El Zuttiyeh there is another cave which has been explored by Mr. Turville-Petre and has yielded cultural

remains of the Aurignacian (Cro-Magnon) epoch. These are but two of many Palestinian caves which are destined to yield important data bearing on the Paleolithic period. In Syria also we had an opportunity to visit the cave and rock-shelter of

Antilyas and the cave of Adlun, as well as to study the Paleolithic collections therefrom in Beirut and its environs.

The Paleolithic faunal remains in Palestine and Syria differ somewhat from those of western Europe; the mammoth and reindeer, for example, are lacking, so that one can hardly expect to find objects made of ivory and reindeer horn. Remains of the fossil horse, so abundant in western Europe during the middle and upper Paleolithic, had not been reported hitherto in Palestine and Syria. In examining the collection of Rudolph von Heidenstam, I discovered to his great surprise the upper molar of a fossil horse embedded in a fragment of breccia from one of the caves near Beirut. horse, therefore, does belong to the Paleolithic fauna of this region, although obviously of rare occurrence.

No better centers could have been chosen from which to study the sites and monuments belonging to the domain of historic archaeology than Beirut and Jerusalem. In proof of this, witness the presence in Jerusalem of three national schools of archaeological research: the British School of Archaeology, the French School (Ecole Biblique de St. Etienne), and the American School of Oriental Research—in charge of Dr. John Garstang, Rev. Père Dhorme, and Dr. W. F. Albright re-In Beirut the archaespectively. ological facilities of the Beirut Museum, the American University, and the Université de St. Joseph were all open to the delegates.

At Byblos there was an opportunity to inspect the excavations being carried on by the French, M. René Dussard having prepared us in advance of the visit by a conference on the site. Other monuments and sites visited in Syria included Palmyra, Baalbek,

Sidon, the Crusader Castles of Kalatel-Hosn and Byblos, the grand mosque and the Temple of Deir-el-Kala in Beirut and of Renan's house at Amchit.

The list of excursions to historic monuments and sites in Palestine was equally varied. The delegates were particularly fortunate in being able to see excavations in progress at Megiddo, Beisan, and Tell Hum (Capernaum), Balata (Nablus), Tell en-Nasbeh near Ramallah, Jerusalem (north wall), Tell el-Mirsim, and Jerash (Transjordania). The program also included visits to the mosque in Nablus; to Beit Jibrin (mosaics) and the painted tombs southwest of Hebron; Madeba in Transjordania; and especially to the rockhewn temples of Petra. Opportunity was likewise afforded to visit at leisure such cities as Nazareth, Bethlehem, and above all, Jerusalem.

Although long and strenuous, the program was never monotonous and was often enlivened by social functions. To the High Commissioners representing France and Great Britain and to those executing their commands—Drs. Virollaud and Garstang and their associates—the members of the Congress owe a special debt of thanks. elaborately planned program of sessions and excursions was executed without a hitch, thanks to a remarkable degree of prevision on the part of those in control. In view of this it is difficult to become reconciled to the tragedy which darkened the closing days of the Congress. Father Orfali, in charge of the excavations and restorations at Capernaum, while on his way to attend the sessions in Jerusalem, was killed in an automobile accident only seven kilometers from the city walls, and his companion was crippled for life—the chauffeur had fallen asleep.

SOME UNPUBLISHED OLD MASTERS

By John Man

EDITOR'S NOTE: The following notes upon eight works by known and unknown old masters of painting have peculiar interest at this time, in view of the recent large accessions to art collections in America of masterpieces from Europe. The author states that these pictures have but lately come to light, after "lying perdus" for many years. "Treasured heirlooms of old families, they were jealously guarded in prosperous days, and often concealed in more recent times on account of certain prohibitive laws. It is on account of these laws that the provenience of these works of art may sometimes not be divulged."



THE MARRIAGE OF ST. CATHERINE.

The Marriage of St. Catherine, by an Unknown Umbrian Master, possibly Perugino himself **S**AINT Catherine's vision of a mystic union with the Holy Child was a fav-

orite theme with artists. Here she is seen kneeling at the feet of the Virgin and the infant Christ, who places the token of union, the symbolic ring, upon her right hand, while her left rests upon the wheel of martyrdom.

Unfortunately much of the charming landscape detail of the delicate background is lost in the photographic reproduction, but the figures and general character point to a master of the Umbrian School, possibly to Perugino himself, the teacher of Raphael, whose pictures are noted for the gem-like beauty of such vistas.

On the frame are arabesques at top and bottom, while along the sides, in arched niches on a dark background, three-quarter length figures of the twelve Apostles present a feature of rarity and unusual interest. Though the frame may seem older than the panel, one feature seems to indicate common authorship for both: the peculiar manner of emphasizing the reflected light of the eye, which the Saint shares with several of the Apostles. The picture measures $26\frac{1}{2}$ x $18\frac{1}{2}$ inches, was done in oils on wood, and has for generations been owned by a noble family of Tesserete.

Mary Magdalene, by Botticelli THE keynote of this painting is red: the reddish-

brown of the cave against which is set the rosy flesh of the penitent with her



MARY MAGDALENE. BY BOTTICELLI.

sunny eyes and rippling golden-red hair. Two notes of contrasting color are introduced with effect: the vase, of a delicate bluish tint, and the book in a

green binding.

On the round molding below the cupshaped portion of the vase, a good magnifying glass clearly discloses a monogram barely two millimetres high in white on a blue ground, composed of the letters S. F. Bo.—Sandro Filipepi Botticelli, or, more properly, Alessandro di Mariano dei Filipepi [1444-1510]. So tiny is this monogram that the owner of the picture did not know it was there until someone with the microscopic vision of the short-sighted discovered it. Should we, then, suppose Botticelli's sight to have been abnormal, too, since he seems to have had no difficulty in tracing such minute letters? answer is to be found in a portrait of

him on the cover of Gowan's Art Collection, which shows a cast in the left eye. We know, also, that at fifty he ceased to paint: possibly through failing execution.

ing eyesight.

It is usually assumed that most of Botticelli's religious works date from the latter part of his life, after he had come under the influence of Savonarola's preachings. Yet his first important picture, the Adoration of the Magi of circa 1476, is of a religious character. I am inclined to place the Magdalen in his middle period, that of the great Mars and Venus. Mary Magdalen has more of rosy flesh than the pallid *Venus*; but in features so like are the two as to suggest that the painter, if he used a model at all, employed the same for both. As the Magdalen picture is a symphony in red set off by one or two bits of contrasting color, so the Mars and Venus is a symphony in green, with a few contrasting patches of red.

This picture, like the St. Catherine, is painted in oils on a wooden panel, measuring 38 x 20 inches. For many years it was in the possession of the Swiss-Italian branch of the noble Gui-

dini family.

W

The Kerchief of Saint Veronica, by Bernardino Luini "THE most celebrated master of the Lombard school of painting

founded upon the style of da Vinci," is the characterization one authority gives Bernardino Luini, painter of the masterful head of the Christ in *The Kerchief of St. Veronica*.* The picture is in

* For the legend of St. Veronica's kerchief, see Encyc. Brit., Vol. XXVII, page 1037, where the primitive form of the story is given.

Luini's al fresco style, painted with beautiful and liquid colors. It so strongly resembles his St. Rochus, below the great crucifixion fresco in the church of Sta Maria degli Angioli at Lugano that here again, as in the case of Botticelli, it seems the artist must have employed the same model for both pictures.

Luini's discernment of the artistic proprieties in this work obviously suggests comparison with the similar canvases of Zurbaran the Spaniard and Guido Reni. Luini felt that he must create a complete illusion that this square of cloth was the actual kerchief legend declares received the impress of the Savior's face. So after painting the head, he left the rest of the linen untouched. Moreover, heavy oils would not properly convey the sense of such a brief contact, so he preferred to use the lighter al fresco colors. Nothing, natuurally, would be shown of the neck



THE KERCHIEF OF ST. VERONICA.



THE DEATH OF ST. JOSEPH.

when the cloth was pressed to the face, so the painter depicted the head only, in a full-face imprint. Neither Zurbaran nor Reni grasped the subject or realized its subtleties. The present canvas comes from the village church of Ponte Capriasco, near Lugano, where for centuries it did duty as an altarcloth. In recent times, when the threads of the cloth began to break, the picture was laid away in ignorance of its value. It was probably painted while Luini was living at Lugano.

The Death of Saint Joseph, by Taddeo Zuccaro (1529-1566)

OF the Mannerist School, artificial and pompous in its con-

ceptions, and largely lacking in any true anatomical knowledge or feeling for the fluidity of natural bodily movement, Taddeo Zuccaro, as is clearly evident by study of *The Death of Saint Joseph*,



THE FLIGHT INTO EGYPT. BY GIULIO ROMANO.

is a striking example of what Lübke has called "good original talent perverted by the false taste of the period". Every detail of the canvas is artificial, from God the Father in the cloudy background at the top, to the cherub in the foreground holding Joseph's staff which, in token of resurrection and eternal life, has again miraculously blossomed. Mary, at the right, gestures her wonder stiffly at the repetition of the sign by which she was warned, according to legend, of the identity of her future husband. At the other side of the bed, Christ has returned to bless the dying stalwart, whose muscular folded arms strike the beholder as singularly inappropriate. This canvas, measuring four by three feet, is apparently the only one to have been

painted by a master of the Renaissance, dealing with this subject.

The Flight Into Egypt, by a Pupil of Raphael, possibly Giulio Romano IN general conception the Mother and Child of this delightful

panel—probably a study for a larger picture—resemble those of Raphael's *Madonna di Foligno* of the Vatican, though there is a distinct difference in the action. In face and features the Mary of this picture is not unlike the *Madonna del Cardellino* in the Vatican, and the Mary of the *Knight's Vision* in the London National Gallery. The posture of the Child is suggestive of other canvases of Raphael, in which the little hand is laid naturally upon the maternal breast with charming effect.

The brushwork, revealing the thinness of the colors, is distinctly Raphaelesque, but it would be perhaps venturesome to attribute it to the master himself, though there exists a *Vision of Ezekiel* by him which is hardly larger than the present picture and which presents many of the same characteristics. Painted upon wood, and measuring 22 x 15½ inches in size, this picture may, I believe, be regarded as a fine study for a larger work by a pupil and follower of Raphael—perhaps Giulio Romano.



SUSANNA AND THE ELDERS. By TITIAN?

Susanna and the Elders, by Tiziano Vecelli THE charm of a work, however small—this little

canvas measures only 13 x 16 inches—from the hand of the "great alchemist of colors", may be well allowed to speak for itself. Meant undoubtedly as a study for a larger canvas, possibly the *Venus in Repose*, since it is not com-

pletely finished, this work belongs clearly to the period of the familiar Uffizi masterpiece. In each case the model was the same: Titian's mistress, La Bella. The study, however, is the more interesting of the two pictures, if not actually the more important, since the painter has introduced his own portrait in the person of the jolly Elder with the silken head-covering, a stalwart, heavily bearded man of middle age, whose visage is in marked contrast with that of his leering companion.

The signature, were any needed to authenticate so easily recognized a work, is on the shoulder of the bald satyr, the letters T V being plainly painted in blue on the red tunic. The downstrokes of the T to right and left have been lengthened, the V has been placed sideways to make the monogram less obvious, and thus joined, the letters resemble a bit of embroidery upon the garment. The very same signature can be seen on the right sleeve of Venus in Titian's Blindfolding of Cupid in the Borghese Gallery, where the T with long downstrokes and the slanting V are cunningly rendered by folds close below the sleeve-band. The frame is perhaps the original: an antique in brown and gold which perfectly encloses the mellow canvas.

St. Peter Repentant and St. Paul Preaching, Both by Jose Ribera JOSÉ—or, as he generally signed himself, Jusepe de Ribera,

Español—de Ribera always bore the nickname of Lo Spagnoletto, bestowed upon him while a hungry nobody by the artists of Naples, where he later made his reputation and fortune. After his preliminary work in the city by the bay, he made his way to Rome. There the forlorn, tattered and friendless



ST. PETER REPENTANT, BY RIBERA.

young Spanish alien was picked literally out of the streets by a cardinal who chanced by, and given the opportunity he swiftly developed with overpowering genius—though he quickly deserted his patron.

No poetic romance could be more thrillingly impossible than the story of Ribera's astonishing career and triumphs. In the face of this it is the more remarkable that so much of his work should be "gloomy and startling". and that, in the full flush of success and riches, he should have painted scenes of horror with such apparent delight. His portraiture, as may be seen in the accompanying illustrations, is gigantic in its strength, and the 'massive'' shadows and chiaroscuro he learned from his early master, Caravaggio of the Tenebrosi, characterize a very large part of his work. Notwithstanding his subjects were frequently gross and would never have drawn a second glance from the lay observer, the fire of his genius infused them all with an austere dignity and raised them to heights where they remain secure—marvellous types whose humanity is luminous through all their vivid strength and isolation. As a painter of age and zealotry, Ribera has few equals, and the easy firmness and solidity which mark every stroke of his brush have made his portraits, of whatever class, stand out with rugged freshness and vivacity.

In the Saint Peter Repentant the master has chosen the dramatic moment when "Peter went out, weeping bitterly", to implore forgiveness. The model was undoubtedly a Neapolitan fisherman, bearded, middleaged, bronzed by sun and wind, as Peter must have been. A red cloak which throws the face and figure into



ST. PAUL PREACHING, BY RIBERA.

strong contrast against the night, covers the right shoulder, and on the back of the raised hand appear faint but legible traces of the painter's signature. But it is the masterly rendering of the repentant disciple's troubled conscience that gives the work its value in an expression at once subtle and straightforward. Another splendid canvas, the *St. Hieronymus* of the City Gallery of Berne, Switzerland, shows the same model in a similar conception.

Saint Paul Preaching manifests the same typically Riberesque characteristics of solidity, strength and a tenebrous background, but it has the addition of an unmistakable kindliness, while the features clearly display an intelligence and reasoning power the

Saint Peter lacks. The contrast between the two works of the same master, perhaps painted at the same period, is very striking, even to the coloring. Over St. Paul's shoulders is draped a cloak of a dark, rich yellow, against which the "irongray" of the beard makes a softly tinted frame for the lower part of the keen, earnest face of the Apostle, while the thin and graying locks, hastily pushed back in the fervor of oration, glow luminously in their dark background. Not a stroke of the brush is wasted, and the textures of skin, hair and robes are rendered with fidelity and discernment in each canvas. Both these pictures are in the private gallery of the Swiss-Italian branch of the ancient Guidini family.

THE CATHEDRAL OF CHARTRES

By KATHARINE STANLEY-BROWN

(Concluded from Page 35)

scene with amused eyes. The little girls and the filles de charité begin to sing. The music is very high. They can not quite reach it, but they try very hard indeed. Their eyes do not waver from the page, though there is warm July sunshine outside. Big white clouds sail across a very blue sky. Black rooks wheel and caw. The towers of Chartres stand calm, im-

mobile, exultant, above the streets, over the calling children and the passing carts, alone among the sailing clouds. The work of men, now the Cathedral, seems a thing unearthly. Rained on by ages of rain, warmed by centuries of sun, it has become like the earth itself. Its soul can never leave it now. Beautiful thing, that one only needs to see to adore.

ART AND ARCHAEOLOGY THE DREAM PICTURES OF MY PEOPLE

By LAURA GILPIN

(Concluded from Page 19)

With beauty above me, With beauty below me, With beauty all around me, may I walk.

Beautifully my fields to me are restored, Beautifully my house to me is restored, Beautifully my young wife to me is restored.

It is finished in beauty, It is finished in beauty.' *

"The Corn-Maidens appear leading the maiden in her marriage robes. Age falls from the old Chief Fire-Priest and he joins the maiden, a youth 'It is finished in beauty.'"

* From "Song of the Earth." Navajo. Arranged from the original by Mrs. Jesse L. Nusbaum.

It is difficult indeed to give even an idea of the subtle beauty and charm of this play . . . The setting of the Mesa Verde, the Cañon, the ancient ruin, give an atmosphere that cannot be produced on any stage The tinge of reality given by the Indian actors is both enhanced and etherealized by the distance between the audience and the stage. It is this, perhaps, which gives one the sensation of looking down on forgotten ages from some far off star.

THE BEAUTY OF DESIGN AND THE PICTORIAL ELEMENT IN STAINED GLASS

By CLEMENT HEATON (Concluded from Page 11)

tecture, and finally in everything else. This notion of vulgar inferiority has, within three centuries, pretty well stripped modern Europe of the color decoration it once everywhere possessed. The fact that America was colonized at the very moment that Europe was in this state of chlorosis, has led to this country being so also. The idea has been widespread that color is not only vulgar, but even sinful, partaking of the lusts of the flesh . . . whereas in Palestine the synagogues and the costumes were everyas indeed throughout the Orient, permeated with color and polychromatic design—a spiritual, healthy necessity of human life.

The idea that art is only fine art when it exhibits the subtilties of perspective and of scientific mimicry of the forms of nature, really arises from this mendacious, inhuman, unnatural viewpoint: mendacious, because it is the outcome of a lie—a misunderstanding of both history and nature; inhuman, because it deprives mankind of the continuous ministration of a source of pure joy; unnatural, in that it ignores what nature teaches us at every turn. The appalling aspect of modern cities and their interiors is largely due to this unhappy mistake; for there is no relief from this, even in churches and public buildings, for there, as everywhere, color, properly understood, is absent—despised.

Are we to go on forever in bondage to this absence of understanding?

NOTES AND COMMENTS

Dr. Aaron Ember, of Johns Hopkins University, who died recently as a result of burns sustained during the destruction of his house, is said to have had almost ready for publication a manuscript "definitely establishing, for the first time, a common origin for the Egyptian and Israelitish languages", both of which, he believed he could prove, had a common Semitic origin.

Correspondence of *The Art News* reports the opening of an art museum at the Adacemy of Sciences in Kiev, the Ukraine. The collection includes 6,000 exhibits. Before the war the museum was the property of a wealthy family (Kharitonenko) of collectors. Paintings by Titian, Rubens, Veronese, Rembrandt and Velázquez, a large collection of French XVIIIth century works, and a beautiful and important series of Russian art works dating from the XIth to the XVth centuries, are included in the collection.

Two anonymous donors have during the last few weeks presented Yale University with a fund of \$1,000,000 for an art museum, which will soon be erected on High Street, opposite the present art school.

Once again the finger of romance writes archaeological records. The Liverpool, England, Institute of Archaeology has a concession at Thebes. Workmen were recently clearing away debris in a courtyard where tombs were known to await exploration, when the opening of a mummy pit was disclosed. Back in the dim past the XVIIIth Dynasty owner of the pit and the three chambers at its foot, was hastily dispossessed. What became of him we do not know. But what a scene must have followed, for Sir Robert Mond, on behalf of the Institute, found that thirty or forty coffins of priestesses of Amen-Ra had been thrust into the rifled burial chambers. So hurriedly was the work done that some of the mummies had been tipped carelessly out of their sarcophagi, and the evidence of fear and speed was strong. Very little tomb-furniture of the expected sort has been found up to date, but fragments of papyrus and an amulet in blue glaze partly covered with gold about a sixteenth of an inch thick, have led the searchers to hope for more detailed material.

A recent report to the U. S. National Museum from H. W. Krieger, who is studying pit-house sites of the Klikitat and Yakima Indian settlements in the Columbia River basin, indicates that this basin, prior to the advent and general use of the horse, was among the most thickly settled regions of America. The remains of a 500-mile-long series of dwellings stretch along both sides of the Columbia from The Dalles, Oregon, to the Canadian border.

The Amphitheatre of Italica, Spain, reproduced on this page from photographs by Miss Julia E. Schelling, ranks among the largest existing Roman ruins of its class. The exterior dimensions of the entire structure show the long axis to measure 514 feet, as compared with the 615 feet of the Colosseum in Rome, while the short axis is 439 feet 6 inches, as compared with the 510 feet 6 inches of the Roman ruin. Italica, a suburb of the great Spanish entrepôt, Sevilla, began as a Roman outpost. Later it was the birthplace of the Roman Emperors Trajan, Hadrian and Theodosius.





Two views of the Arena of the Roman Amphitheatre at Italica (Sevilla), Spain.

Of the Roman days relatively little is visible. The old aqueduct still lifts some of its mighty arches above the plain, the amphitheatre, the forum and a few buildings have been exhumed, with here and there a bit of the ancient city wall, but the Roman municipium itself still lies buried and forgotten.

On May 29 the plaster casts of the statue to be eventually erected in honor of John Ericsson, inventor and builder of the Monitor, was unveiled in Washington. His Royal Highness, The Crown Prince of Sweden, of which country Ericsson was a native, attended the unveiling with the Crown Princess. As the Crown Prince is one of the foremost archaeologists of Sweden, the leading article of the June issue of ART AND ARCHAEOLOGY, translated from the Swedish especially for the magazine, was published in his honor. A copy of the issue was handsomely bound in crimson Turkey morocco, gold-tooled and stamped, and presented to the Crown Prince through official channels. Due acknowledgment was promptly made to the Society in the following letter from Captain Gosta Asbrink, Private Secretary to His Royal Highness:

THE PRIVATE SECRETARY TO THE H. R. H. THE CROWN PRINCE OF SWEDEN

May 31, 1926.

Mr. Arthur Stanley Riggs, Director and Editor, ART AND ARCHAROLOGY, Octagon Annex, Washington, D. C. My Dear Mr. Riggs:

I beg to acknowledge, with thanks, the receipt of your letter of May the 28th, transmitting a copy of the June issue of The Archaeological Society's Magazine,



 ${\it Courtesy of The Metropolitan Museum of Art BEDROOM FROM THE PALAZZO SAGREDO, VENICE, ABOUT 1718.}$

"ART AND ARCHAEOLOGY," to His Royal Highness the Crown Prince of Sweden.

His Royal Highness has directed me to express to you and, through you, to The Archaeological Society of Washington, his sincere thanks for the beautiful book,

which I assure you is very much appreciated by him.

Again thanking you for your courtesy, I am, my

dear Mr. Riggs,

Very truly yours,

Gosta Åsbrink.



Courtesy of The Metropolitan Museum of Art THE COLONNADED GARDEN COURT OF WING K.

French archaeologists have been announced in news dispatches as successful, after long effort, in reading the Celtic calendar, some two hundred fragments of which were found a few years back at Coligny, Aisne. The fragments were put together and an "electro" made of the whole, which, according to the dispatch, made it possible to read the characters, though just how is not explained. The scholars engaged in the work declare that the Celtic year was 355 days long, with months of 30 alternating with others of 29 days each, a full extra month being inserted every two and a-half years to keep abreast of the solar calendar. Further investigation continues, as the readings are not yet completed and the names of the months remain to be translated.

Col. P. K. Kozlov, leading an expedition in Mongolia on behalf of the Russian Geographical Society, has recently uncovered a number of tombs in the valley of the Tola river, the contents of which are reported to disclose plainly the influence of Greek culture upon ancient Mongolian civilization. Images of men and of animals were found in the tombs. Other discoveries included inscriptions, slabs of granite and other stone decorated with Byzantine ornaments, 'obelisks' similarly carved, and some monastery ruins. Of all the finds, that of the tombs is considered the most impressive, since the Mongols usually exposed their dead instead of burying them. At one point in the desert a

gigantic stone tortoise, ornamented with remarkably tasteful geometrical designs, was encountered.

Le Vie d'Italia announces that after the close of the archaeological convention held at Florence beginning April 27 to investigate Etruscan antiquities, the Minister of Public Instruction invited the delegates and visitors to attend an archaeological session in Sardinia, to study the archaeological collections in the museums there and visit the excavations throughout the island, with occasional detours to inspect the picturesque costumes of the people.

METROPOLITAN MUSEUM OPENS NEW WING

With an impressive reception and much ceremony, the Metropolitan Museum in New York recently opened its magnificent new wing K, which at least equals in impressiveness and attraction the now noted American Wing. Describing the new addition, The Museum News says:

"Long lines of a classical gallery lead the eye to the green of tall cedars and the rich Pompeian coloring of the so-called Roman Garden—a great colonnaded court surrounding parterres and shrubberies set out with sculpture in marble and bronze, with a basin and fountain in the center—such a garden (except as to scale) as in the earlier days of the Empire a Roman art-lover might have planned for his villa. It is not a reproduction. The court is composed of homogeneous elements from different sources, the colors being copied from originals in Pompeii and neighboring towns. The fine marble floor of the colonnade, true mosaic in black-and-cream, was made in New York. The plants in the garden, where it was meant that a strictly archaeological flora should flourish, represent a compromise with the climate and the law which made it necessary to replace Italian cypresses with the red cedars of New England. But the spirit of the place is authentic. The court fulfills the three-fold purpose of those who planned it—'to show Greek and Roman works in something like the setting and atmosphere in which they were seen in antiquity; to illustrate the important part that color plays in classical architecture; and to offer the visitor some place where he can rest and meditate undisturbed by any sound save the tranquil plashing of

'Roman antiquities have been arranged in the colonnades on three sides of the court, and on the fourth some of the finest things from the Greek collection. In the large gallery opening from the garden on the east, the Cesnola Collection of Cypriote antiquities is for the first time adequately shown. The new installation gives the importance they deserve to two fine sarcophagi which can now be appreciated for their traces of color. In a small gallery to be devoted to antiquities from the excavations at Sardis, there is at present shown only one mighty Ionic capital and other parts of a column from the temple of Artemis, dating from the middle of the fourth century B. C. A companion gallery contains the department's collection of jewelry and other precious metals. The Museum's collection of American sculpture is now brought together in two large galleries opening from the south end of the court.

"On the second floor of the wing, in accordance with the terms of the original bequest, the Altman Collection [of paintings] has been installed in seven galleries, against the five assigned it in the old location. A series of rather small rooms, intimate in feeling, afford an ideal place for the display of prints. The remaining ten galleries of this floor are devoted to decorative arts. The especial gem of this section is the sumptuous early XVIIIth century Venetian bedroom from the Palazzo



ALCOVE OF THE BEDROOM FROM THE PALAZZO SAGREDO, VENICE.

Sagredo, which has waited twenty years for display. Last spring in Venice the Museum secured certain rare pieces of Venetian lacquer furniture which have just the note of gaiety to complete this delightful

"Θέλοντας νὰ τοποθετήσουμε μιὰ πνευματιχή πράξη, σ' ένα άγνο δύναμομετριχόν ἐπίπεδο, ἀφου πρώτα, γιὰ νὰ τὴ διαφωτίσουμε ἐσωτεριχὰ μαζὶ καὶ ἰστοριχὰ, '' is the curious beginning of a large paper-bound pamphlet recently sent out widely by Mr. Angelos Sikelios of Delphi, Greece. The brochure is printed in Greek, French, English, Italian and German, and invites the attention of the reader to a combination of gymnastic games and a representation of Aeschylus' drama, "Prometheus Bound". The exact date has not been set for the festival, but it will probably be sometime during May of 1927, when Mr. Sikelios and his assistants will endeavor to show the world, as he states in his announcement, that he is "wishing to place a spiritual action on a pure dynemometrical level, after having followed, in order to elucidate it esoterically and historically," and

Dr. Reisner's Harvard-Boston Museum Expedition, at work on the tomb in the pyramid area at Ghizeh, has made steady progress. The identity of the sarcophagus has now been established as that of Oueen Hetepet-Heres of the blood royal of the Third Dynasty. She was in all probability the mother of King Cheops, one of the Queens of Senefru, and a daughter of that monarch's immediate predecessor, King Nefer-ka-Ra Huni, the last of the IIId, or Memphian, Dynasty. In the tomb chamber Dr. Reisner discovered a considerable mass of faience inlays, blue and black in gold settings or frames, and many solid gold hieroglyphics once set in ebony and decorating the back of a royal chair. great difficulties, due to the decay of the wood, the hieroglyphics were finally read. They gave the Queen's titles, and showed that she had attained the highest position possible to a woman, as daughter, wife and mother of ruling sovereigns. Dr. Reisner at the time of his report anticipated raising the lid of the sarcophagus sometime during June. As in the case of other tombs, much of the wooden furniture has completely disintegrated and the golden shell of its decorations alone remains intact; but it is believed satisfactory reconstructions can be made.

June 15 eighty new paintings by Professor Nicholas Roerich were placed on exhibition in the new Helena Roerich wing of the Roerich Museum in New York. The works are in several series which Prof. Roerich painted in Kashmir, Gulmarg and Little Thibet. One series ("Banners of the East") depicts the great teachers of the world, each in a moment of illumination, among them being Moses, Muhammad, Buddha, Confucius, and Lao Tsze. The Roerich Museum is unique in that it contains only the paintings of Prof. Roerich, which number more than 600. The recent Roerich art expedition to Asia was undertaken for the purpose of bringing a more complete knowledge of the beauties of Eastern art to the Occident.

From the Bulletin of the American Schools of Oriental Research we take the following notes of current activi-

The School in Jerusalem will engage in two excavations the coming season: at Tell en-Nasbeh to the north of Jerusalem in coöperation with Dean Badé of the Pacific School of Religion, and at the supposed site of Kiriath-sepher in Judah, in coöperation with President Kyle of the Xenia Seminary. The funds for these operations have been secured by these respective gentlemen. Professor Chiera is busily engaged in preparing the results of his excavations for publication. These results are proving far more interesting and important than could have been expected at first, in both their philological and ethical import. The seals alone will offer a remarkable chapter in old Assyrian art. Part of the philological work will be undertaken by Dr. E. Speiser of Pennsylvania.

AN ADDITIONAL HONOR FOR PROF. W. H. HOLMES

Professor William Henry Holmes, Art Editor of Art AND ARCHAEOLOGY, and one of the very foremost figures in American archaeology for many years, was recently the recipient of an additional honor in his election by "enthusiastic, unanimous acclaim" to honorary membership in the French Alpine Club. The Club's President, M. S. Régaud, in his letter of announcement, says: "The General Assembly of the F. A. C. has desired to honor in your person the man of science who has devoted his entire life to the study of the mountains, of their phenomena and of their beauties. M. de Margerie, president of the Commission of Scientific Works of the F. A. C., in recalling all your titles before my colleagues, moved our feelings by the remembrance of all the great and fine things you have accomplished. We have not forgotten the beautiful panorama of the Grand Cañon of the Colorado which appeared in our Annual some fifty years ago."

The minute of the Society recording Prof. Holmes's

election is as follows in translation:

FRENCH ALPINE CLUB General Assembly of Sunday, March 25, 1926

"M. Emm. de Margerie submitted to the Assembly for election as honorary members of the French Alpine Club, the names of Messrs. W. H. Holmes, of Washington (United States), and Maurice Lugeon, of Lausanne (Switzerland).

"The former, in spite of his advanced age—he was born in 1846—is still at the present time Keeper of the Gallery of the Fine Arts in the Museum of Washington, after a career devoted entirely to art and science; that

is to say, in some measure an American Schrader.
"By turns, or rather simultaneously, draughtsman, geologist, explorer, archeologist, he was connected for many years, first with the Survey of the Territories. directed by Dr. Hayden, then with the Federal Geological Service and with the Bureau of Ethnology

"We are indebted to him for magnificent drawings representing the region of the Rocky Mountains under all its aspects. Moreover, he is the principal author of an atlas of the Colorado, published nearly a half century ago, and which remains one of the masterpieces of the cartography of the New World. But his greatest title to glory is in having revealed to the public, in plates of marvellous exactitude, the splendors of the Grand Cañon, unsuspected up to his time. The members of the French Alpine Club have also been able to admire in one of our old Annuals, more than forty years ago, the reproduction of one of his panoramas, due to the ever so faithful talent of Lieut. Col. Prudent.

"The election of Messrs. Holmes and Lugeon, put to the vote, was adopted by acclamation."

"(A true copy:

"EMM. DE MARGERIE)"

Gratifying as this honor is to all members of the Archaeological Society of Washington, and to the innumerable friends of the recipient, it is also worth

remembering that Professor Holmes is not without honor in his own country. The value of his achievements in geology is attested by the fact that two important mountains in the far west have been named for

SPAIN OFFERS ARCHAEOLOGICAL PRIZES

United States Ambassador to Spain Ogden H. Hammond has sent to the Department of State the following letter, which explains itself:

Madrid, May 12, 1926.

The Honorable The Secretary of State. Washington.

Sir:

At the particular request of the Duke of Alba, one of the most progressive men in Spain, I have been asked to forward the enclosed notice to the State Department regarding two prizes of 10,000 pesetas each, to be awarded by the Grandees of Spain. It is hoped that through the agency of the Department of State the attention of writers in the United States will be called to this competition, the intention being to arouse interest in Spain in the United States and to bring about more friendly cultural relations between the two countries.

I venture to express the hope that it will be possible for the Department to transmit the enclosures to interested organizations in the United States, as such action would be greatly appreciated by many of the leading men of Spain.

I have the honor to be, Sir,

Your obedient servant,
OGDEN H. HAMMOND.

The official announcement of the prizes and the exact nature of the contest follows. All who intend to compete should particularly note that manuscripts must be written in Spanish, not in English. The text:

AUTHORS' PRIZE OF THE GRANDEES OF SPAIN

The Grandees of Spain have announced the following competitions:

Competition of 1928. A prize of 10,000 pesetas for the best unpublished historical and archaeological work in the Spanish language, concerning one or more of the castles located in Spain.

The period for submission of the work for the competition expires February 1, 1928, and the award will be made before May 1st of that year.

Competition of 1930. Unpublished works in Spanish entering the competition for the 10,000 pesetas for this year shall relate to the Viceroyalties of New Spain

[Mexico] or of Peru.

The period for submission of such works will expire February 1, 1930, and the award will be made before May

1st of the same year.

Competitors must submit their work under a nom de plume to His Excellency the Duke of Fernan Nuñez, Dean of the Grandees, Calle de Santa Isabel, No. 42, Madrid, and in a separate envelope, sealed with wax, must be sent the same nom de plume with the name of the author or authors, together with address.

His Excellency the Spanish Ambassador, Don Juan Riaño, when asked to add something to the announcement, expressed his gratification regarding the contests, and hoped they might materially add to the cordiality of the relations between the two peoples. "The old notion that Spain is the land of mañana," added his Excellency, "was exploded years ago. The Spain of teducing lands and the spain of teducing lands are specified by the spain of t of today is alert, progressive, happy and busy with the sort of activity in practical things you Americans understand so well. We have torn down our old hotels and

built splendid new ones, full of baths and the conveniences every American is accustomed to at home. We have cut ten or fifteen miles of windings out of the Guadalquivir river and dredged a great canal which enables big passenger steamers to go right to the docks in Sevilla, the heart of Andalucia. The prosperity of the country reaches both up and down and touches all classes. Everything has been improved, modernized. Yet all this has been accomplished without changing the old delightful calm and spirit of the country. Tourists and serious students alike may go to Spain now confident of finding the best of everything—cooking, cleanliness, comfort and convenience. Except on untrodden trails, travel, lodging and food are as good as they are anywhere in the world, and the prices are very moderate. I hope many Americans will qualify for these important contests. Spain will greet them heartily, and as the disposition is to throw all archives and records open to inspection, they may count upon receiving all the help needed. To the vacation travelers who come with less serious purpose, I can only say that Spain will be very glad to see them, and everything possible will be done for their benefit and pleasure.'

Professor Raymond Dougherty of Goucher College has recently been appointed to fill the post vacated at Yale by the death of Prof. Albert T. Clay, who was Professor of Assyriology and Babylonian Literature, and curator of the University's Babylonian collections. Prof. Dougherty is at present in Palestine, but will return to the United States in September.

It is announced that the 214th Annual Fiesta of Santa Fe will be held during the week of August 4 to 7 inclusive. In this Fiesta, which is sponsored by the School of American Research of the Archaeological Institute of America, the people of Santa Fe and vicinity celebrate an historic past and invite as participants "all who believe with them that 'Tomorrow is the Flower of all its Yesterdays' "

The Twenty-fifth Annual International Exhibition of Paintings to be held by the Carnegie Institute at Pittsburgh will open October 14 and close December 5. It is anticipated that the exhibits will be of even more than usual importance.

Rev. Dr. M. G. Kyle—who, incidentally, was one of Prof. William H. Holmes's early pupils many years ago-head of the Xenia Theological Seminary, has reported to the American Schools of Oriental Research on his current excavations at Kirjath-Sepher, Palestine. Prof. Kyle says he has partly uncovered "the best preserved and most typical of old Canaanite cities", whose history dates from about the year 2,000 B. C., in the Bronze Age, or earlier, down to about 600 B. C.

"It thus covers every Canaanite period," Prof. Kyle reports, "from the Twelfth Dynasty and the whole of Israelite history from Conquest to Exile. We have at the gateway clearly five periods of building and rebuilding, one Early Bronze, two Middle and Late Bronze, and two Israelite. The city was burned at least three times, once about 1700 B. C. (during the Hyksos invasion?), once by Othniel, at the Hebrew Conquest, and at last by Nebuchadnezzar. There was a magnificent wall of Canaanite work now topped by Israelite work, from 35 to 40 feet in height, about 30 feet of it revetment, built against the precipitous side of the mountain, and then the parapet, whose height we can not gauge, as it is all thrown down. There is a unique plumbing system for a water tank in the great tower at the east gate. The tank is concrete or heavy plaster and a stone pipe of three-inch bore leads to it.

GLOSSARY

In accordance with previous announcements, and following the initial instalment printed in the last issue of ART AND ARCHAEOLOGY, the Glossary continues its serial publication. It is hoped that friends will send the editor contributions of words, either with or without definitions. Such contributors are asked to remember that no contributions can be acknowledged or returned. If in due course the terms do not appear in their proper alphabetical position, it will be because they have already been defined, are not suited to inclusion, or will appear later in the Addenda.

A (Continued from June)

A-chaem'e-nes": Xerxes' brother, an early Persian king; founder of the Achaemenid dynasty which produced Cyrus and ended with Alexander, 330 B. C.

Ach"ae-men'i-an: (1) a Persian of the period covered by the Achaemenid dynasty; (2) the Cuneiform language of that period, marking the second level of development.

Ach"ae-men'i-dae: the Persian dynasty of Cyrus-Alexander.

A=chae'us: a Greek tragic poet of the latter half of the Vth century, B. C

A=cha'ia: one of the provinces of Morea. See Achaea. A-cha'tes: in the Æneid, Aeneas's faithful friend; hence, any devoted friend or adherent.

A=che'an: (1) a native of Achaea, Greece; (2) a Greek; (3) pertaining to the province or to the Achean League; (4) the A. League, a confederation of several cities of Achaea, dissolved by Alexander, again established, and finally destroyed by Rome.

a-chech': in Eg. mythol., a monster part bird, part

lion.

Ach"e=lo'us: (1) the classic name of the Aspropotamos

(river) of Greece; (2) a river deity.

Ach'e=ron: (1) one of the seven rivers of Hades, and so Hades or the Inferno itself; (2) one of a number of rivers, probably the present Phanari in Epirus, which traverse the marshes of Acherusia, believed by the ancients to connect with Hades.

Ach"e=ron'tic: (1) pertaining to Acheron; hence, gloomy, forbidding, hellish; (2) moribund.

Ach"e-ru'si-a: one of a number of Greek swamps or boggy lakes believed by classic writers to connect

with the infernal regions.

A=cheu'li=an: (1) in Anthropol., denoting the second glacial period in N. France; (2) characterization of artifacts made by prehistoric man during that

Ach"il-le'an: like Achilles; hence, angry, swift, cour-

ageous and invulnerable.

Ach"il-le'id: that portion of Homer's Iliad which recounts the deeds of Achilles.

A=chil'les: a Gr. hero, invulnerable save in the r. heel, which alone was not dipped in the Styx; the son of

Peleus and Thetis, killed by Paris at Troy a-cic'u-lus: (acicle): in Ro. antiquity, a head-dress

a-cin'a-ces: a very short, broad-bladed Persian sword

or large dagger.

A'cis: (1) in Gr. mythol., the shepherd killed by Polyphemus because he loved Galatea; (2) the Sicilian river derived from his blood.

a'co=co"tl: the long reed flute of the Mexican Indians,

played by inhalation.

a=con'ti=um: (1) a dart of classic times, hurled by means of the amentum, q. v.; (2) throwing the javelin: one of the 5 trials of the pentathlon.

ac"ous=mat'ic: a willing hearer or learner, as, one of the acousmatic disciples of Pythagoras.

A=cris'i=us: king of Argos and father of Danae.

ac"ro-chi-ris'mus: in classic Greece, a wrestling bout characterized by hand-grips.

A'cro Co=rin'thus: a lofty rock fortification near Corinth, Greece.

ac'ro-lith: in Gr. art, a statue with wooden body, stone head and extremities, and textile draperies.

A'cron: a physician of Sicily, reputed to have vanquished the plague at Athens during the Vth century, B. C.

a=croph'o=ny: in the development of writing, the employment of the pictorial likeness of an object to present the sound of the initial letter of the word; as, the determinative hieroglyph for eagle to give the sound of the first letter of the Eg. word for eagle.

a-crop'o-lis: (1) a fortified height for refuge and defensive purposes above a city; (2) Acropolis: the fortress of Athens; (3) any refuge from danger, if

upon a height.

ac"ro-sto'li-um: in ancient Gr. naval architecture, the figurehead or other sculptured ornament at bow

or stern of a vessel.

ac"ro-te'ri-um: in Arch., a small pedestal or carved ornament erected upon the apex of a structure, or at the extremity of the pediment; sometimes designed to support a statue or other figure.

Ac=tae'on: in Gr. Myth., the hunter transformed by Diana into a stag (for watching her at her bath), and

torn to pieces by his own hounds.

The words below all appear in the articles contained in this number. Each will appear in its proper alphabetical position later, fully defined and accented.

ambry: In Eccl. Arch., a small cupboard or wall-niche either near or in the altar itself, to contain the vessels and other articles used in the services

arris: In Arch., an edge or ridge, as, the external angle between two grooves of a fluted column.

Aurignacian: the fifth subdivision of Palaeolithic man. breccia: variously colored rocks composed of angular particles fixed in a containing medium or matrix of the same or different origin.

caen-stone: a soft, easily-worked white buildingstone of the type made familiar by the quarries near

Caen, Normandy, France.

impost: in Arch., the plane in which an arch rises from its support, often distinguished by a slab or an ornamental molding.

kisi: in Ethnol., a temporary shelter used by certain Indian tribes of the southwestern United States.

Mousterian: the name given to the 4th subdivision of Palaeolithic man; also to artifacts of the type first discovered in the cave of Le Moustier in the Dordogne, France.

Neanderthal: marked by or similar to the characteristics of the skull of the N. Man, found in 1857 in the

N. Valley, Prussia.

Palaeolithic: (1) the primitive Stone Age, characterized by rough, unpolished, unfinished tools and other artifacts; (2) belonging to that period.

piscina: (1) in Eccl. Arch., a small stone basin or font, usually niched; (2) a basin in a small alcove or niche where the chalice is washed after communion; (3) in general Arch., a large outdoor pool for swimming or decorative purposes; (4) in Archaeol., a fish-pond attached or belonging to a villa or temple.

Tenebrosi: an Italian school of naturalists in painting, imitators of Caravaggio, noted for the heaviness of

their chiaroscuro effects.

BOOK CRITIQUES

The Dome of the Rock in Jerusalem. A Description of its Structure and Decoration, by Ernest Tatham Richmond, F. R. I. B. A., Consulting Architect to the Noble Sanctuary in Jerusalem. Oxford University Press, American Branch, New York, 1924. Pp. x, 111. 28 color plates, 40 illustrations. Quarto. \$42 net.

This book could only have been written since the world war. The British mandate gives every facility for archaeological research in Palestine, of which the author has availed himself, thus producing a fine piece of scholarly work. The Dome of the Rock is the name of the Mohammedan sanctuary or mosque, which covers the rock in the southeast part of Jerusalem usually called Mount Zion. This rock is 58 feet long, 44 feet wide and from 4 to 6 feet high. It has many religious associations and is sacred alike to Jews, Christians and Mohammedans.

The Dome of the Rock was erected about 691 A. D., and has been several times restored. In form an octagon, the structure measures 66 feet 7 inches on each side. The outer walls are covered with marble as high as the window sills. Above this point the covering is porcelain tile beautifully colored. The windows have colored glass. Passages from the Koran like a frieze encircle the building. The dome is made of wood and on the outside is covered with lead. On the inside it is ornamented with gilded and painted plaster work. The interior is divided into three circular aisles by piers and columns, the former covered with marbles, while the shafts of the columns are marble monoliths differing in form, height and color. All have gilded capitals. The sacred rock occupies the center of the structure and is directly under the dome. The floor is largely of white marble slabs, but in part is also made of tesselated work in black, white, yellow and brown. Four entrances pierce the facing walls at the four cardinal points.

The author has described the various parts of the building as only a past master in architecture can. It was necessary to know the actual condition of the edifice in order that all needful repairs and restorations could be made. In the seven chapters the following topics are discussed: I. The Character and Condition of the Structure. II. The External Decoration. III. The Lead Covering of the Dome

and of the Roof between the Drums and the Octagon Wall. IV. The Internal Decoration. V. The Original Windows and Terraces of the former Mosaic Covering to the Outer Walls. VI. The Porches. VII. Inscriptions on the Tiles.

The largest part of the volume, pp. 23–76, is devoted to the external decoration which, naturally, has suffered most from rain, heat, cold, wind, earthquake and souvenir seekers. Much space is given to the tiles, numbering 4,500, which have been injured more than any other part. They are classified into six periods. The illustrations, numbering sixty-eight, are unusually fine. There is a full index and a bibliography. The wide margins, large type, thick paper, and stout binding give the book that excellence which we expect in works coming from the Oxford University Press.

GEORGE S. DUNCAN.

Taos Indians. By Blanche C. Grant. Pp. 128. 31 illustrations. Santa Fe New Mexican Publishing Corp., Santa Fe, N. M., 1925.

Confessedly, Miss Grant writes solely of Taos Indians. And the last paragraph of her Foreword begins thus: "Crowded into a pit are the scholars, the Indian has the stage. It is his legends, traditions and historic facts I have tried faithfully to present." On page 10 she calls attention to the fact that students of aboriginal cultures—one would suppose them best able to judge—are "unwilling to follow Indian tradition entirely". In this she is correct. Anthropologists are generally agreed that, as a basis for recorded history, Indian traditions are untrustworthy. They lose essential detail in two or three generations; beyond that they become vague and indefinite.

To infer a close relationship between the Chinese and the Taos Indians or to suggest that the latter may be descended from the Maya of Yucatan is merely to repeat common misinformation prepared for the daily press by pseudoscientists. To publish records of the trial, in 1682, of a Taos Indian who preferred his own religion to that of the priests; to quote from those who have more recently mentioned Taos in their writings, is to perform a distinct service to the average traveler.

Miss Grant's booklet is well illustrated and doubtless will be much read in Taos.

NEIL M. JUDD.

Rome of the Kings, An Archaeological Setting for Livy and Vergil, by Ida Thallon Hill. Pp. xii, 256. E. P. Dutton & Co., New York.

It has come to be axiomatic that if you dig almost anywhere in the lands that border the Mediterranean, you will find the remains of prehistoric man and arte facts and monuments of early times. The approximate dating of early times in Egypt and Mesopotamia has given figures at which archaeologists of other Midland Sea countries can aim. Pre-hellenic Greece with its Minoan and Mycenean civilizations took its place in the ancient historic world a quarter of a century ago, and Crete now discloses a culture that goes back almost as far as the earliest days in Egypt. A few years later Asia Minor, with its Hittite civilization, took its proper place in those far distant times. For many years research in Italy has made great strides. Below the stratum of the Italic peoples, who as waves of invaders are exactly comparable to the Hellenes who rolled down over the Balkan peninsula, there are other strata of civilization. The names Terramaricoli, Villa-Nova, Ligures, Veneti, Siculi are only beginning to find a place on the pages of history. Researches in Italy have been made for the most part by Italian archaeologists and the results, many of which are even yet unpublished, are scattered widely in different Italian periodicals.

One of the best things, therefore, about the book here under review is that it takes the regal period of early Rome and gives it the archaeological setting it needs to fill in and to illuminate the dim sketches of early Roman history left in mythology, family annals, religious observances, and other ill- or mis-

understood vestiges of the past.

Ida Thallon Hill, formerly a professor of history at Vassar College, and now the wife of the Director of the American School of Classical Studies at Athens, brings to her Rome of the Kings archaeological knowledge, historical perspective, and a rare enthusiasm for her subject. She has set bounds to it, very sensibly. The book claims to be an archaeological setting for Livy and Vergil, and it is a work which both teacher and student of Roman history or Latin will use with pleasure Perhaps the two chapters, "Etruria and its Early Inhabitants" (VI) and "Museums Illustrative of the Prehistoric Period" (VIII), will be the most interesting to the teacher, but for the student and for the

casual cultivated reader the entire book will

prove to be fascinating.

Of course there are some minor mistakes, but they make small difference. There are many controversial matters touched upon, but Mrs. Hill has handled them with skill. It is a didascalic book without being a bit didactic. Rome of the Kings is a timely addition to our classical repertory, and the author will certainly reap the reward she deserves.

R. V. D. MAGOFFIN.

A Century of Excavation in Palestine. By R. A. S. Macalister. Pp. 335. 34 plates. Religious Tract Society, London; Fleming H.

Revell Co., New York, 1925. \$3.50.

Doctor Macalister, now Professor of Celtic Archæology in the University of Dublin, was for seven years Director of the excavations of the Palestine Exploration Fund at the ancient Canaanite city of Gezer, the results of which he published in three large volumes entitled The Excavation of Gezer. For the last two years he has been Director of the excavations on the Temple Mount at Jerusalem, which have disclosed remains of the City of David and of the earlier Jebusite stronghold. No man is more competent than he to speak with authority on matters of Palestinian archæology. This new volume from his pen, accordingly, will be welcomed by all students of the Bible and of ancient history.

The first chapter gives a succinct account of the history of exploration in Palestine from the time of the earliest Christian pilgrims, down through the work of the British, German and Austrian Exploration Funds, to the most recent British and American excavations. The second chapter shows that the first result of exploration was the determination of the exact location of the cities and towns mentioned in antiquity, and of the local sites in larger cities such as Jerusalem. As a result of this work we now have fairly reliable maps both of Palestine and of Jerusalem in all periods of history. The third chapter discusses the new light on the political history of the country derived from the inscriptions. The fourth chapter describes in similar fashion the yield of archæology for the history of civilization, and the fifth the bearing of archæology on the history of the Canaanite and of the Hebrew religion.

This book can be cordially recommended as the most reliable and up-to-date popular handbook on the archæology of Palestine.

LEWIS BAYLES PATON.

English Illuminated Manuscripts from the Xth to the XIIIth Century. By Eric G. Millar, F. S. A., Assistant in the Department of Manuscripts, British Museum. Pp. xii, 148. 100 full-page plates. Frontispiece in five-color colletype. Super-Royal Quarto. G. van Oest & Co., Paris and Brussels, 1926. £5, 5s.

In the special department of archaeology to which the imposing volume at hand belongs, namely, palaeography, public interest has been greatly increased and rendered somewhat more intelligent in recent years by the careful display of valuable MSS. in the principal museums here and abroad, to say nothing of exhibits maintained by private societies and individuals.

Mr. Millar, by virtue of his post in the British Museum, has had personal access to all the important MSS. there, and contact with those in the principal Continental centres. In consequence of these opportunities he has been able to secure as illustrations for his text. facsimiles of 100 of the most important illuminated MSS. in Europe. The service thus rendered palaeographers is considerable, for while there is little that is either new or startling in the text, the compilation of both the outstanding examples and a highly intelligent and critical summary of the characteristics and peculiarities of English work in the three centuries considered makes his bulky volume as compact as it is encyclopaedic.

Dividing his theme into definite periods for the sake of convenience, and limiting its scope to three centuries for lack of space to consider a longer period, Mr. Millar distinguishes clearly between truly English MSS. and those of Celtic origin. From about the year 700 to the end of the IXth century all the MSS. produced, including the great Lindisfarne Gospels, are Celtic in character, with occasional illuminations showing foreign influence. "In no case," says Mr. Millar, "owing to the Danish invasions, can this Hiberno-Saxon School be shown to have had any direct influence upon the later English productions."

The main divisions of the Winchester School—to which belong all the most important MSS., and which, more than any other, was responsible for the development of miniaturists and illuminators—are set down by the author as: "(1) the more sumptuous examples, containing miniatures and elaborate borders in gold and colors; (2) those in which the orna-

mentation is confined to delicate pen-drawings in outline, sometimes lightly tinted, on backgrounds of plain vellum; (3) those in which the two styles of decoration occur side by side. In all three it is the extraordinary vitality of draughtsmanship that is the outstanding feature, completely outweighing the obvious anatomical faults. . . . The features show a great variety of expression, and the bodies are full of energy. . . ." The three detailed chapters cover (I) "From the Tenth Century to the Norman Conquest"; (II) "From the Norman Conquest to A. D. 1230"; (III) "The Thirteenth Century". Text and illustrations alike are splendidly reproduced.

The Technique of Water Colour Painting. By L. Richmond and J. Littlejohns. Sir Isaac Pitman and Sons, Ltd., New York, 1926. \$6.00.

Fifty years ago there was issued in England, if the writer is not mistaken, a series of little pamphlets with yellow covers which dealt with the technique of painting and drawing. In that day there were comparatively few art schools in this country and very little opportunity for instruction. Later on this field was taken over by two or three periodicals issued monthly, "The Art Amateur", "The Art Interchange" and "Vouga's", all of which purported to give the amateur instruction in his or her own home. Undoubtedly they did assist many to secure a crude idea of the subjects with which they dealt. In this later day, with the multiplication of art schools, these publications have disappeared and there is little to take their place. Yet there are many who have not the time or the opportunity of attending classes who feel the urge within themselves for artistic expression. For such this book on the technique of water color painting will prove of value. Not only does its text treat of various methods and of technical means but each step is admirably illustrated by a plate in color. Furthermore, no one particular way is advocated. If the reader wishes to use the dry method he is told how; if he prefers, however, the granulated wash or the scraping out process or the employment of body color he is duly informed. No one can become an artist by reading a book, but undoubtedly such a book as this can assist toward that end. LEILA MECHLIN.



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Recommended Books

ART AND ARCHAEOLOGY especially recommends the following new books of established publishers to its readers.

- WILSTACH'S ALONG THE PYRENEES (Bobbs-Merrill, \$4) is a revelation of the glorious, savage, inspiring scenery, the strange people and the amazing legends of this almost unknown region.
- SVEN HEDIN'S MY LIFE AS AN EXPLORER (Boni & Liveright, \$5) unfolds a first hand tale of adventure and of struggle with the Arctic, that thrills and fascinates the reader.
- PROF. RICHET'S IDIOT MAN (Brentano's, \$2) stands alone in its class. Written with sympathy and humor out of a wide experience, it provides a revealing estimate of Man.
- LUMMIS'S MESA, CANON AND PUEBLO (Century, \$4.50) gives as does no other book ever written a vivid and comprehensive picture of Indian life in our American West.
- GEN. HARBORD'S **LEAVES FROM A WAR DIARY** (Dodd Mead, \$5) tells, with a frankness astonishing in a soldier, his daily impressions of men and things during the World War.
- HILL'S ROME OF THE KINGS (Dutton, \$3) gives early Rome the archaeological setting it needs to fill out the dim sketches of early history, family annals, religion, etc.

- LADY MURASAKI'S TALE OF GENJI (Houghton, Mifflin, \$3.50) is Mr. Waley's beautiful English rendering of a 900-year-old Japanese classic of the picaresque.
- J. T. ADAMS' NEW ENGLAND IN THE REPUBLIC: 1776-1850 (Little Brown, \$5) is, according to The Independent, "a fine piece of work, honest, well documented, with a deal of sanity, justice and wisdom."
- NEWCOMB'S OLD MISSION CHURCHES AND HISTORIC HOUSES OF CALIFORNIA (Lippincott, \$15) "inspires . . . There is no better introduction to Spanish architecture in California."—Review in ART AND ARCHAEOLOGY.
- PAINE'S JOAN OF ARC (Macmillan, \$10.50, 2 vols.) gives the first unbiased and complete biography, with the testimony and letters of the Maid herself.
- KLABUND'S PETER THE CZAR (Putnam, \$2) speaks with a brutal accent of undeniable force and leaves the reader breathless with its dramatic intensity.
- WALLIS BUDGE'S BABYLONIAN LIFE AND HISTORY (Revell, \$3.75) is the completely rewritten work of the same title first published 43 years ago. A fine book.

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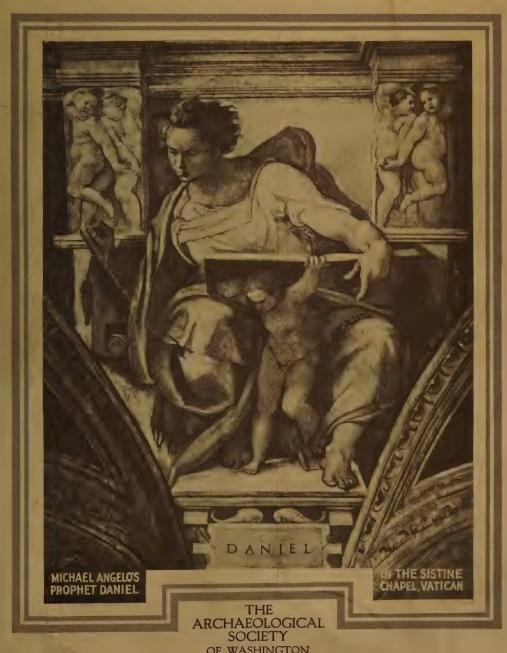
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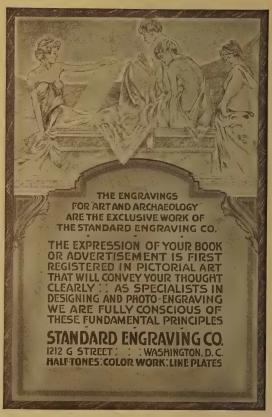
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The Arts Throughout the Ages

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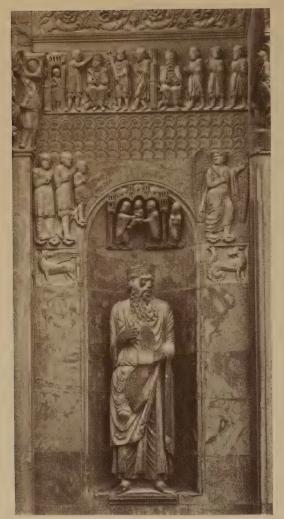
THE ORIGIN OF ITALIAN ART

By F. W. HUDIG

Vice-Director of the Royal Dutch Museum

TALIAN Art has no continuous history. After Rome became the centre of the Empire there developed an international art which was not solely of Roman origin but took tribute from Greece, Asia Minor, Syria, Egypt, Northern Africa, Gaul and the Rhine; the purely Italian contribution was relatively small in comparison to the political importance of Rome. Rome was at first the storehouse of this world art. In the palaces, temples and the courts of different emperors were collected objects from all over the then known world; but in the second century, and especially after the reign of the Emperor Hadrian, the centre of art shifted more and more towards the east, and when in the fourth century the Emperor Constantine removed his capital to Byzantium, Rome lost its importance and Italy its position in the world of art. In the east there developed a Christian art which must be considered as a continuation of the international art of the Roman Empire. Italy lost its privileges under Diocletian, and after Justinian became a mere province of minor importance. It was the scene of continual wars; its development was impeded and its culture ceased. The works of art which Italy created in this period were in reality offspring of the art of the Eastern Empire, which is called after the name of its capital, Byzantine.

Southern Italy was especially susceptible to Byzantine influence because its partly Greek population had never lost contact with the east. In the great ports of Amalfi, Gaeta and Naples, Byzantine art in Italy was prosperous. Also the Exarchate of Ravenna on the Adriatic coast was a centre for Byzantine art. Apart, however, from the direct commerce between Constantinople and Italy there existed the indirect influence of the monasteries of the Benedictines, the most important of which was that of Monte Cassino, between Rome and Naples.



Part of the sculpture ornamenting the facade of the Cathedral of San Donnino, Emilia.

The Lombards who conquered the interior of Italy had no art of their own, but their artistic creations in architecture and sculpture were crude forms of what they acquired on their march through Europe from the east.

After the tenth century there sprang into existence in central and northern Italy, some new ports of importance, namely, Genoa, Pisa, and Venice; in these cities a new art was created, which, like that in southern Italy, was strongly under Byzantine influence.

At the same time other Eastern influences became evident in Sicily, where the Saracens had brought their own original and Asiatic art. From this period, Rome as the seat of the Roman Catholic Patriarch, acquired new importance, and as the Pope succeeded in extending his influence, the old position of Rome as a capital of the west was to a great extent reestablished. With all these various activities the tenth century was a period of new artistic developments, even though these developments originated principally in foreign sources. By degrees they acquired their own forms, in the south following more the lines of the Saracens, in the north more the influences of the Lombards. In Rome and Tuscany an art was created which was decidedly different from the art of the east, even though this new art of central Italy was called the Maniera Greca by the self-conscious Italians of the Renaissance.

During all this time Byzantine art maintained its character as a representative world creation. It did not know any intimacy. From the human body it took its proportions, but not its Anything incidental measurements. was banned from its field; the certainty of its dogmas found expression in the firmness of its forms. The personal element, which played only a small rôle in its services, was reduced to a few unchangeable, easily comprehended lines. Beauty was ruled by fixed laws which reduced the personal influence to a minimum. In an art such as this, which was in a sense also a religious service, and which was destined for the whole world, personality had to remain without importance. For human personality had neither the splendor, the greatness, nor the unchangeable continuity of a God. This is clearly ex-

pressed through the whole Byzantine School.

In Italy in the course of time a slow change came about. In so far as Italian art was the offspring of Byzantine, it maintained its character of a world art, but whenever something new was created it was given a different, more intimate form. The ambitions of the Pope were more than once directed toward a world art, but their power was not sufficient for such aspirations. The new art appeared in Rome, but it was in the commercial towns of Tuscany that it progressed, for here it obtained a more intimate personal character than the official Byzantine sources from which it sprang. Apart from what it inherited from the Byzantine it made use of what remained of the classic, and to some extent borrowed the fine decorative element which the Saracens had brought from Asia through Africa and Egypt. Besides the great compositions of the Byzantine wall mosaics, the new Italian art used smaller works as examples. such as ivory carvings and illustrated manuscripts. Of the old Roman arts there were mainly the reliefs on sarcophagi, and probably also wall-paintings. From classic architecture the detail rather than the great line, the ornament rather than the proportions, was used. From Saracenic art chiefly a decorative element was borrowed. This was the material of which the new Italian art was composed. In painting it was called the Maniera Greca. In architecture and sculpture it was the Arte Romanica, and in its decorative branches the art of the Cosmati. These different elements were taken up and worked into a new unit to which, after the tenth century, was added a new influence, namely, that of the French Gothic, which consisted again of a



THE VIRGIN AND CHILD ABOVE ST. MICHAEL ARCANGEL, STS. ANTHONY, FRANCIS AND OTHERS. (IN THE ROYAL GALLERY OF THE ACADEMY, FLORENCE.)

mixture of different contributions, into the details of which we cannot, however, enter here. French art, mainly as a consequence of favorable political and economic conditions, reached in the twelfth and thirteenth centuries a higher level than contemporary Italian art. Through its strong development, and through the missionary activity of the French monastic orders, it found entrance into Italy. The development of monastic life had also much to do with the influence of Byzan-

tine art in Italy, because in the Eastern Empire the religious orders had reached great importance. In fact, throughout Europe during this period the monastic orders flourished, greatly influencing artistic growth. As great fosterers of art the monasteries were only second to the municipalities. Among the former were the Friars Minor, who especially gave a new spiritual value to art. They raised the value of the individual, bringing him into closer communion

drian. We can characterize this difference as one of policy. Greek art in the age of Pericles was for the citizens of towns; it was the highest expression of an art which speaks from man to man. The artist created for his immediate surroundings; he spoke the language of his public which was also his patron; artist and public participated in even parts. In the Roman Empire, during the time of its greatest extension, conditions were entirely dif-



ATHENS: THE OLYMPEION, WITH THE ACROPOLIS IN THE BACKGROUND.

with spiritual forces. This communion, when expressed in art, made art itself more individual in content as well as in form. The continually decreasing size of the works of art during the thirteenth and fourteenth centuries is a clear symptom of this tendency. The scale which was calculated for each human being is also significant for the rôle art played in society.

The difference between the old Byzantine and the new Italian art of the Renaissance can be compared to the difference between the art of the age of Pericles and that of the time of Haferent; there existed one art for the Empire. It was not the art of a single town which had been forced on the rest of the nation, but the art of a world Empire, which had been created with and for the Empire. Necessarily it had to work with strong effects—in large dimensions. It was required to show the greatness and the power of the Empire. It did not figure with towns, but with provinces; not with individuals, but with races. The ordinary dimensions of the human being were insufficient. Human proportions were indeed maintained, but the scale

was increased enormously. It was, therefore, more a creation for giants than for ordinary human beings. It was quite in the course of things that the Emperor became venerated as a divine being.

This imperial art continued to thrive in the Christian Byzantine Empire. The enormous dimensions and proportions of the saints represented, as also the relatively exaggerated size of the buildings—as we find them in all localities under Byzantine influence, also in the western, so-called Romanesque architecture—can easily be explained by these circumstances.

Under the influence of the new mystical religious tendency this became

changed and more human dimensions and sizes were revived. Where largeness of scale remained, as in Gothic architecture, there was no intention to indicate great space but to express mystical moods. In a great cathedral man must become conscious of his own size, his own smallness. Where greatness of scale is maintained along with correct human proportions, as was the case in Roman art, man finds and feels himself raised rather than humbled by its contemplation. In the Gothic, man is constantly reminded of his own smallness. However, this Gothic development mystical scarcely of influence on Italian art. If colossal proportions were maintained

> as in a number of great churches, this was partly due to the influence of Byzantine tradition and partly to the real need of large space owing to the great congregations of that time. Apart from this one can note in Italy an evident return smaller sizes in construction as well as in ornamentation.

> The slow growth of Italy after the tenth century led to a consolidation of its art. A spirit of its own slowly absorbed the foreign elements that crept in and created a difference in them, a new and a proper style which we could call the basis of the Renaissance. Romanesque sculpture and



ESAU BRINGS JACOB THE DISH OF LENTILS. (UMBRIAN SCHOOL, IN THE UPPER CHURCH OF ST. FRANCIS, ASSISI).



GIOVANNI PISANO'S MARBLE RELIEF ON THE PULPIT IN THE CATHEDRAL OF HIS NATIVE PISA, REPRESENTING THE ADORATION OF THE MAGI.



THE KISS OF JUDAS, BY GIOTTO, IN THE SCROVEGNI CHAPEL, PADUA.

painting in the *Maniera Greca* soon showed clearly the beginning of an individual style, and in these two fields of art at this time the traditional dogmatic forms of the Byzantine were adapted to primitive instinct, as it developed in the growing and flourishing commercial towns of Italy. It is possible that Byzantine court art, which was then strongly mixed with

of art. It is therefore not surprising that the ceremonial aspect of art disappeared, making room for a conception nearer to actual life. Art became more democratic, a language between equals, not an interpretation of esoteric teachings by the initiated to the laic. Art of course lost its tendency to dominate, and with it, part of its didactic and ethical purpose. Many believe that



Another version of the Betrayal, with the Disciples all in flight except Peter and Judas.

French, Gothic and Saracenic elements and flourished under Frederick II in southern Italy, would have suppressed this new national art if the imperial government in Italy had maintained itself. But the political chaos which began at the death of Frederick II ended this court art and with it the official status of the Byzantine in Italy in general.

From this period onward the municipalities and the powerful monastic orders became the principal supporters it gained thereby in aesthetic value; in any case, such is the opinion of the great admirers of the Renaissance.

There can be no doubt that the prosperity of the commercial cities contributed greatly to the development of art, but in spite of this we have still to consider the court art of this period. After the fall of the Hohenstauffens, neither the French Court in Naples, nor the Papal Court in Rome, was strong or rich enough to take over the leadership of art. But soon both capi-



THE TREMENDOUS XII CENTURY MOSAIC BUST OF THE CHRIST WHICH COMPLETELY FILLS THE TRIBUNE ABOVE THE HIGH ALTAR IN THE VOTIVE CATHEDRAL OF CEFALU, SICILY.

tals attracted artists who had been trained in the semi-independent commercial cities, and both courts became of real importance in the formation of Italian art of the early Renaissance. A clear distinction between the influences of the two cannot be made because in the second half of the thirteenth century relations between Rome and Naples were too close. It can, decorative school developed in which one finds Saracenic, French Gothic, Classic, Byzantine and local elements intermingled. It is called after a family of artists, some of whom bore the name of Cosmas, the art of the Cosmati.

Local civic art, which developed in different provinces at the same time, but with some independence, and in



NICCOLA PISANO'S BIRTH OF THE SAVIOR. DETAIL FROM THE PULPIT OF THE BAPTISTERY AT PISA.

however, be accepted that Naples was in general the intermediary for French influences, though by no means the only one. I have already referred to the activities of the French monks who had taken firm hold in Italy, and who influenced the art of the important towns, as for instance Siena.

In Rome, owing to the fact that different Popes participated in the ornamentation of churches, a distinctly which the popular tendency to realism gained slowly over official formulas, lacked at first the sureness which can only result from an old and great tradition. Such artists as Niccolà Pisano and Cimabue looked, therefore, for help to the classic art of Rome, and laid the foundation of the great Italian art of the coming centuries. In Rome the artists Torriti and Cavallini, and in Florence the sculptor Arnolfo di

Cambio, consciously sought instruction from objects of classic times.

Arnolfo united the art of Niccolà Pisano with that of the Cosmati and thus achieved with his classic inspiration that freedom for plastic art which Niccolà had accomplished for *relievo*.

Rome and towns like Orvieto, Perugia and Assisi formed the centre of attraction for artists from the whole of central Italy. Cimabue was in Rome and Assisi; Niccolà and Giovanni Pisano worked in Perugia; Arnolfo in Rome, Perugia and Orvieto; Cavallini and Torriti worked probably in Assisi, as well as in Rome; Giotto went also to Rome and to Assisi. In Orvieto, Maitani continued the work of Giovanni Pisano, and after him Andrea de Pontedera. Of these artists Arnolfo, Cavallini and Giotto worked

certainly also in Naples.

So if one cannot speak directly of a court art of the Papal Curia and of the royal Court of Anjou, it is certainly the case that Rome and Naples contributed greatly to the unification of Italian art. Rome was, so to speak, the neutral territory in which the artists from the none-too-friendly cities could meet and work harmoniously. The enmity between the towns had. however, little influence on the wanderings and travels of the artists. Niccolà Pisano felt just as much at home in Siena and in Lucca as he did in Pisa. Giovanni Pisano passed the greater part of his life in Siena; he worked also in Pistoja, and, while working in Padua, probably met Giotto. Giovanni Pisano's pupil Tino da Camaino worked on the dome in Florence; Duccio di Buoninsegna from Siena had also an important order in Florence. Giotto extended his travels from Venice and Milan to Naples, and Andrea Pisano was town architect of Florence.

Though all these artists had their own peculiarities, yet even in their own personal style, as a result of the constant intercourse between them. there developed in Italy a unity of style which is sufficiently distinct from the artistic expression of other countries to justify one in speaking of a national Italian art. Within the national frontiers we can recognize also a development, or, to be exact, a succession of different phases of styles. We can see how the stylistic forms of the Maniera Greca and of the Arte Romanica which tended towards the superspiritual, slowly gave way to more concrete forms which were in direct relation with reality. Niccolà Pisano and Cimabue. and after them Arnolfo Fiorentino and Cavallini, replaced with new ones the dogmatic art forms, which, through continual repetition, had become stale. Inspired by the antique, they paid more and more attention to nature; they developed interest for natural differences and divergences from the rules men had established. After this return to the exterior of nature, there followed a desire to renew an inner connection with life. The improved human form was given a soul—the personal element was revived. One tried to express personal peculiarity, apart from significant unchangeable exteriors, in the play of the eyes. This is easily recognizable in the work of Duccio and Cavallini. A simplifying of the decorative forms went hand in hand with the return to reality, as we are shown in the works of Torriti and Cavallini. after the human body had refound its normal forms and received a soul, it asked for motion; as a matter of fact, motion, which was for Niccolà Pisano still a secondary question, quickly began to play an important rôle in the works of Giovanni Pisano and Giotto.



DANIEL THE PROPHET, AS MICHAEL ANGELO SAW AND PAINTED HIM IN THE SISTINE CHAPEL OF THE VATICAN.

them it was a suggestion of motion or activity which was not merely a position of the figure. It had a definite significance and was and is, therefore, felt by the spectator as essential, so that he instinctively completes the whole, visualizing it for himself as real. Thus art, after having been contempla-

tive, became suggestive.

With this change there followed an increased attention to surrounding ob-Niccolà Pisano represented parts of a neighborhood such as he had seen in classic works or in reality. Duccio tried to put life into the abstract forms of surroundings such as were used in the art before him, by making them agree with the natural forms of things. But the human figure was for him still so much the main theme that more than once he sacrificed the naturalness of the surroundings to Giovanni Pisano presented human beings and objects in their natural connections, but only Giotto treated them as fully equivalent to their environment. He found the real proportion between the human figure and its surroundings, because he was the first one of his age to understand perspective.

This development can be followed most easily in the representation of action. Niccolà Pisano put the figures which act together, next to each other in different positions. The spectator can therefrom infer the action; that is, provided he knows it sufficiently well to understand it from a few indications. Niccolà still partly follows the dogmatic iconographic tradition which is comprehensible only to the initiated.

Duccio knew how to put sentiment and motion into his figures and to express a simple action clearly, even if the spectator were ignorant of the details of the story illustrated. In a complicated action, however, he was forced to present successive events at the same time, which destroyed the clearness of the single incident and led to inevitable confusion.

Giotto succeeded in subordinating the non-essential to the main theme, and in giving his action an expression which made it comprehensible to

everybody.

These short explanations suffice to show that the basis for the great development Italian art underwent during the Renaissance was laid in the time of Giotto. The different transition from the *fainéant* foreign official world art of Byzantium to a living, soulful, Italian folk-art had been found.

But the Renaissance did not immediately follow Giotto. The fourteenth century maintained his standard only with difficulty. It often fell below it, and did not fulfil the promise of Giotto and of Giovanni Pisano. The reason for this is to be found in the political and economic conditions of the age. The decadence of the royal house of Anjou at Naples and the transfer of the papal court to Avignon were heavy blows to Italian art. The great epidemics of the plague, especially that of 1348, temporarily checked the progress of art and gave the greater cities a chance to dominate the smaller and force them into the background. Only Florence and Siena succeeded—and that with difficulty—in maintaining their positions. In these two towns art continued, and in them at the end of the century, after the misery of the epidemics had been overcome, began the new epoch which is rightly called the Renaissance.

The Renaissance was not, however, a rebirth of classic art, such as is really signified by this expression, but a re-

birth of art in general in Italian territory. The time had not yet come for a birth of the spirit of classic Roman art, even if the ideals of such Popes as Nicholas V and Pius II tended in this direction. It was only Michelangelo who knew how to realize such ambitions. Under his powerful leadership Italian art passed its frontiers and

became a world-art in the old Roman meaning of the term. In the age of Michelangelo the cultivated sense of citizenship gave way to more cosmopolitan conceptions; colossal proportions again prevailed and what had begun as the Renaissance in Italy finished as the Baroque throughout Europe.

TO CHLOE

(Horace, Liber I, Carmen XXIII)

Chloe flees me like a fawn
To its timid mother running;
Into pathless mountains gone,
Every wind-stirred thicket shunning.

Let a bush but feel a breeze
Or green lizard in it shaking
And the gentle creature's knees
And her breast with fear are quaking.

I'm no Afric lion, Dear, No fierce tigress you to harry; Leave your mother and your fear— You are old enough to marry!

—George Horton.

MEUNIER: A MODERN SCULPTOR IN THE GREEK TRADITION

By Walter R. Agard

What is meant by the Greek tradi-

tion in sculpture?

Limiting it chiefly to work of the sixth and fifth centuries, we find three outstanding characteristics. First, the work was instinct with growth. The sculptors, brought up in the conventions of their predecessors, were nevertheless not content to rest there. They were men of audacity, and their work has the marks of enthusiasm and delight; it has sap and savor, such as we never find in the work of the mere copyist. So when we speak of modern sculptors in that tradition, we do not mean copyists of Greek things, but rather comrades in that atelier spirit, men who, in the words of Cézanne, have become classicists again by way of nature.

Secondly, the sculptors were monumental craftsmen. For them sculpture was not to be a pretty, mantelclock achievement. Working with stone and bronze, they thought in terms of stone and bronze, realizing the amplitude, the permanence and the power of those media. Thirdly, Greek sculptors of the period we have chosen were neither naturalists nor impressionists. They were idealists. They did not imitate nature slavishly, nor did they aim to record momentary and evanescent perceptions. They modeled as they had thought. They were realists in the Platonic sense; they accentuated the essential planes, subordinating (though not suppressing) detail, achieving thereby a vigorous simplicity in the expression of a complete conception which transcended immediate appearance and the particular. There was no haziness in either their concept or its material embodiment. As their minds had comprehended definitely the *eidos*, their hands found correspondingly vigorous and sure expression.



THE STEVEDORE, BY CONSTANTIN MEUNIER.

The first and greatest modern sculptor authentically in this Greek tradition was Constantin Meunier. In our time there has been no greater master of the art of putting essential and permanent qualities, of realizing breadth, firmness and volume, in stone and bronze.



OLD HORSE OF THE MINES, BY CONSTANTIN MEUNIER.

His career illustrates on a large scale Goethe's description of the artistic process. His entire life had been a turbulent series of impressions and strivings until, near his fiftieth year (his first great sculpture, The Hammerman, was exhibited in 1884), he achieved the synthesis which gave to sculpture a new subject, and recreated a technique known only to the greatest periods of the art. In contrast to the chilly pseudo-classicism of Canova and Thorwaldsen, and the elegant trivialities, renaissance-inspired, of contemporary continental schools, he created an art reasoned and passionate. He must be judged the foremost modern monumental sculptor.

It is worth finding out how this happened. To understand the significance of the synthesis it will be necessary to get some knowledge of the sculptor's

education.

His mastery of his medium was no miracle. His technical foundation, as in the case of all great artists, was painstakingly and patiently laid. From his boyhood in Brussels, when his brother, Jean-Baptiste, taught him drawing, he was intrigued by forms. His apprenticeship was served in the atelier of Fraiken, a follower of Canova, and at 23 he had a brief period of training under Navez, a pupil of David, from whom he learned those principles of precision, of clarity of design, of sculpturesque quality in painting, which the David tradition cherished. Then he fell under the influence of Rops and de Groux, followers of Millet and Courbet. It was as a painter and sketcher that he worked tirelessly from this time, persuaded that the subjects he cared about could not be treated in sculpture, as indeed they could not according to the academic standards of the time.

By hack-work, book-illustrating, and teaching he gained a living for himself and his family.

But good technical training is the rule, not the exception, in European ateliers. Meunier's greatness must be sought beyond it, in the temperamental richness of his nature, and the ideas he was impelled to clothe in plastic form.

Picture him a Belgian, with that romantic Flemish sensibility to shadows and suffering. Put him against the background of the Belgium of these in-



THE SOWER, BY CONSTANTIN MEUNIER.



MAN WITH A SLEDGE, BY CONSTANTIN MEUNIER.

dustrial days, a land, as one of its own writers has said, "dark, leprous and sterile, scorched by flame and torn by the spade, a land of thousands of factory chimneys, a sinister sky, a drab sun, yellow and smoky villages, poverty and pain".

Then consider the times in which he lived, when men were just becoming conscious of the situation industrialism had produced, and when art was just becoming aware of the value of this new, terrible material for its use.

Finally, his own personal experience.

Raised in a family knowing no leisure, himself marrying young and forced to work ceaselessly to support his wife and two children, his atelier a former dissecting room; obscure, and deservedly so, until late in life; losing both sons in a single year; these are simple annals, but in them and the unremitting devotion to drawing were brought to maturity the brooding mind. the charged emotions, that required three important experiences for fruition. These were, first, a short visit to the monastery of La Trappe, where the severe discipline of the monks in their sombre life made a deep impression on Meunier while he was still young. The second came when, at the age of 48, he received a commission to illustrate a book on Belgium, and in preparation for it traveled over the entire country, seeing for the first time the length and breadth of its industry, the workers of the mines of Hainaut and Bonnage, the glassblowers of Val St. Lambert, the laborers of docks and fields. And, finally in 1882, he made a trip to Seville, to copy for his government de Kempeneer's "Descent from the Cross". There, in solitude, he tasted the eager and reserved, barbarous and sophisticated life of a people with a proud and cruel history; there he saw the suave works of Velásquez and Ribera, as well as the raw color and drowsy vitality of modern Spain; its Carmen scenes, the café concerts, the bull-baiting. To his brooding spirit, already steeped in the sombreness of life, it gave color and edge.

Then he achieved, quite simply, his synthesis. From his youth he had been unwilling to treat the hackneyed and empty subjects of contemporary sculpture. As he himself testified, he had never been satisfied with the

mythological, anecdotal. "pretty" work of the schools, and had sought subjects more stored with reality. These he found in the life of laborers. Up to this time he had thought painting the medium for expressing them. Now it dawned upon his matured intelligence that these workmen, their endurance, their vigor, their closeness to primitive and essential things, were really monumental subjects, fit for the monumental treatment of bronze and stone, which were alone adequate material for such expression. Out of his wealth of imagery, his tumult of feeling, he began to create such forms.

On account of his subjects, Meunier was in those days called a romantic. Like Wordsworth and Burns in poetry, like Millet in painting, he turned from the accepted themes and treated of common life. But that use of "romantic" is only valid with regard to his revolt. In subject we must call him a realist, for he went direct to life, away from the models of the studios, the conventional atmosphere of the schools. the rules of the trade. He went roaming to meet life as men lived it: in the fields, at the dock and forge, in the factories and mines, where the poses struck were the vital ones of bodies swung and bent in effort, of muscles strained, of eyes patient and determined, of faces hardened and set. There is little enough romance in these subjects, which Meunier's like-minded countryman, Emile Verhaeren, described in words as Meunier did in bronze:

Il est ainsi de pauvres gens, aux gestes las et indulgents sur qui s'acharne la misère au long des plaines de la terre.

Meunier was brought to task by the critics for relating art to things so ugly. "Pourquoi aller chercher ses modèles

dans les mines, quand il y a tant de jolies femmes qui ne demandent qu'à poser?" petulantly asked one of them in the Gazette des Beaux-Arts.

And in treatment Meunier can hardly be called a romantic. He rarely sentimentalizes about the life he sees. He does not ask us to pity; nor does he idealize the worker in any silly fashion. But he is no realist, either, in his treatment; it is by no means true that he shows us the worker exactly as any



Fragment from "Industry," by Constantin Meunier.

one worker is, as Rodin treats the aged courtesan.

What, then, has Meunier done? His greatness lies in his understanding of the monumental significance of sculpture, his sense that it realizes itself only as it simplifies, subordinates all detail in the light of a unified conception, expresses essential and enduring qualities, the idea. Not since *Skopas have men seen modeling freer from atelier tricks, achieving such breadth and firmness, volume and amplitude, such fine generalization. Not the vapid generalization of the neo-classicists, but that real classic quality achieved by a mind which, possessed of an idea, has lived with it,



FIRE-DAMP, BY CONSTANTIN MEUNIER.

reflected upon it, until all the accidental has been sloughed off, and the particulars seen in their proper relationships. Meunier, like Skopas, saw life in capital letters.

Study the *Man with a Sledge*. See the clean, compressed form, the direct expression of the rhythm of the body in motion, the fine simplicity of the blouse. This has the vibrant elasticity of Myron's *Discobolos*, the harmony of martial music.

After his initial success with *The Hammerman*, Meunier received many commissions and did various sorts of work. But this remained the thing he did most eagerly and best. His masterpiece, the *Monument of Industry*, he began in 1893 and had nearly completed at the time of his death in 1905. For it he made reliefs, *The Harvest*, *Ploughing, The Port, The Mine*; the figures of *The Puddlers, The Miner, The Smith, Maternity*; and over all he planned to place *The Sower*, which is now in the Botanical Garden in Brussels.

The Sower, it must be granted, is not the most successful of Meunier's bronzes. It seems particular, almost with a suggestion of the grotesque, in comparison with the magnificent figure of The Stevedore, in which all the lines are so sure and firm, the mass so superbly poised. Of the reliefs the best of all is The Puddlers, where the dark bronze puts men and metal into sombre kinship, and the recurring rhythm of bent legs and backs, gleaming shoulders and shadowed faces, makes an epic of toil. In all these there is, even more than physical power, the power of the tired will to endure, which is expressed most poignantly in The Old Horse of the Mines.

The Prodigal Son and Fire-damp are less adequate. But in Fire-damp, in spite of the angular composition, see

how the entire body of the mother expresses the idea. Here is no facial rhetoric; rather the face is one "in which continuous sorrow has almost deadened the capacity for particular sorrow"; it is not anecdotal (although inspired by an actual event at Frameries, near Mons) but universal; there is no gesture, but the arms join the body in a line of character, and the wrenched hands are eloquent of despair.

Meunier stated his faith during the controversy raised by Beaudelaire's



THE PUDDLERS, BY CONSTANTIN MEUNIER.

dictum that sculpture's function is merely decorative. "Sculpture is first of all monumental," wrote Meunier. "The chief thing to arrive at is an intensity of expression which imposes itself, and that by any means."

The monumental qualities in labor; the will to endure; the weariness of resignation in faces "blind to speculation, but awake to duty, work and sacrifice", the dignity and pride of power honestly and effectively applied—these are the things Meunier saw and thought over and sifted and lived, and then, through his technical

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THE TEMPLE AT PANDRETHAN, THE SITE OF THE OLD CITY BUILT BY ASOKA. IT ILLUSTRATES THE KASHMIRI TEMPLE ARCHITECTURE: THE TREFOIL-HEADED ARCH, THE QUASI-DORIC PILLARS, THE PYRAMIDAL ROOF, AND THE GABLES.

THIS TINY SHRINE IS IN THE SACRED SPRING, AN-ANTNAG, WHICH GIVES ITS HINDU NAME TO ISLA-MABAD.

The most perfectly preserved of the ancient Kashmiri temples. It dates from the tenth century and was dedicated to Siva.



THE RUINS OF THE SPRINGHOUSE AT VERNAG, KASHMIR.

ARCHAEOLOGY FROM A HOUSEBOAT ON THE JHELUM

By Helen M. Johnson

HILE much has been written about the beauties of Kashmir and the joys of living in the Happy Valley, the popular writers pay but little attention to the antiquities, with the possible exception of Martand, which is known—by name at least—to all tourists in the oft-sung Vale. Even archaeologists have paid comparatively little attention to Kashmir.

A large percentage of visitors try living in a houseboat for a part of their stay. Some of these make the trip to Islamabad, the highest point that can be reached by boat, but surprisingly few leave the houseboat for the brief

excursions necessary to see some of the most delightful spots in the interior. The only explanation seems to be that travelers are unaware of their existence, or of their attractiveness to the most casual Philistine as well as to the antiquarian. By unusually good fortune, the river trip provides easy access to several sites.

When my companion and I planned the trip, we heard much discouraging prophesy regarding the difficulties two women would have with the coolies if we attempted to move about. Perhaps the exaggerated difficulty of moving is another thing that keeps most houseboats anchored at Srinagar.

When we engaged the boat, we contracted for the boatman to secure the coolies for moving it, and agreed on the price, a rupee per day per man. This is the simplest way, as it relieves one of all responsibility in regard to the coolies; but it is always possible to secure them by applying to the Motamid Durbar—the agent who looks after foreigners. The trip from Srinagar to Islamabad is supposed to take three days, and the return trip two days. This time allows for brief visits, sufficient for most travelers, to the temples of Pandrethan,

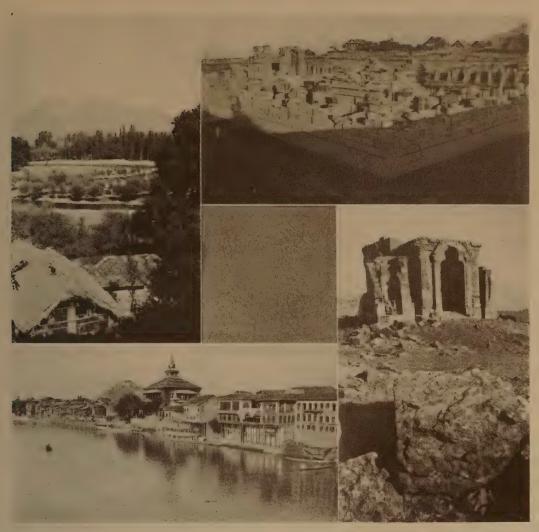
Payer, and Avantipur.

The first stop is at Pandrethan. The temple is situated very close to the river-bank, about three miles from Srinagar. It is in the village of Pandrethan, which is generally considered to be the site of the first city of Srinagar, built by the Emperor Asoka, and described by Kalhana, the chronicler of Kashmir, as having 9,600,000 houses! The temple is well-preserved and, small as it is—it is only about eighteen feet square—exhibits the chief characteristics of the Kashmirian style: the pyramidal roof, gables, trefoilheaded arch, and quasi-Doric pillars. It is usually spoken of as standing in water, but the tank was dry when I saw it. General Cunningham, who made an archaeological survey of India in the middle of the last century, advanced the theory that the temples were surrounded by tanks for Naga (snake) worship. This theory is rejected by modern authorities, but still crops up in unprofessional writing. The temple at Pandrethan dates from the tenth century and was dedicated to

Payer is the next place in order. It is not on the river bank, but seven miles inland, with no easily obtained transportation. Hence most persons fail to see this temple, which is a little gem. Kakapur is usually mentioned as the starting and return point for this side-trip. We had saved Payer for the return trip down the river, and one of our servants told us that there was a road from a village above Payer, so we could leave the boat at that point and rejoin it at Kakapur, thus causing no delay. This was obviously an advantageous suggestion, as the distance was about the same, but with no retracing of the road and no time lost while the boat waited for us. The only difficulty was in securing ponies. The village headman reported that there were no saddle-ponies in the village, and though we ultimately secured two ponies, we were quickly convinced that his first statement was correct.

The tiny temple at Payer is only eight feet square. It is perfectly preserved and is a beautiful illustration of the Kashmirian style. Like its fellow at Pandrethan, it belongs to the tenth century, and is dedicated to Siva. It is still in use, as some fresh flowers on Siva's symbol indicated. markable for the small number of stones used in its construction, though the exact number seems uncertain. It has been stated as six, eight and even eleven. I could not settle the matter to my own satisfaction, as I could not examine the roof; but, in any case, the distinctive feature is that each wall consists of only one stone. The temple is beautifully situated on a slight grassy elevation, surrounded by trees.

After Kakapur, come the ruins at Avantipur, the present village of Vantipur. This was the capital of King Avantivarman, who reigned from 855 to 883 A. D., and covered a large area, as scattered ruins testify. The outstanding ones are those of two temples



(TOP—LEFT.) A VIEW OF THE LIDDAR VALLEY FROM THE CLIFF AT BUMJOO.

(TOP—RIGHT.) THE SO-CALLED AVANTISVAMIN TEMPLE AT AVANTIPUR. THIS WAS ERECTED IN THE NINTH CENTURY. THE SHADOW SHOWS THE DEPTH OF THE TEMPLE COMPARED WITH THE SURROUNDING GROUND.

(BOTTOM—LEFT.) A VIEW OF SRINAGAR WITH HARI PARBATT, CROWNED BY AKBAR'S FORT, IN THE BACKGROUND.

(BOTTOM—RIGHT.) ONE SECTION OF THE RUINS AT MARTAND. THIS SHOWS THE TREFOIL-HEADED ARCH, AND THE QUASI-DORIC PILLARS.

very close to the river, erected by King Avantivarman: one to Vishnu, called Avantisvamin, supposed to be the smaller one situated in the village; and one to Siva, called Avantisvara, about half a mile distant. The shrines have not been preserved, so the identification is not certain.

It is impossible for a house-boat to go all the way to Islamabad. It is necessary to stop at Kanbal, the "port" of the town. Islamabad itself is not of supreme interest, though it has a large sacred spring with a tiny Hindu shrine, and some other points of minor interest. This spring is the Anantnaga, which

gives its Hindu name, Anantnag, to the town. While anchored at Kanbal, one can easily make three interesting excursions by tonga or pony: Bawan and Martand, Achibal, and Vernag. We rode to Martand and Achibal, and took a tonga to Vernag. Each trip can be made comfortably in a day. All these places have rest-houses, but no food is served, so it is necessary to take lunch.

We rode first to Bawan, which is six miles from Islamabad, visited the caves of Bumjoo, had tiffin in Bawan, then went to the temple of Martand (which is a mile from Bawan), and returned to Islamabad by a direct road. Martand, the architectural "lion" of Kashmir, is visited by most travelers, and has often been described. Further description would be unnecessary, if travelers were also archaeologists; but as they seldom are, many erroneous statements about Martand have been repeatedly printed, and a brief resumé of facts about it

may not be out of place.

The temple was described by Gen. Cunningham as early as 1848. His idea was that it had been erected by King Ranaditya in the latter half of the sixth century, and the enclosure added by King Laladitya in the eighth. This was rejected twenty years later by Fergusson, with whom modern writers agree. The entire structure was erected by Laladitya. The theory that the temple stood in water, in which Fergusson followed Cunningham, has also been rejected. The structure was dedicated to Vishnu, as a Sun-god, worshipped under the local name of Martanda. The temple itself measures sixty by thirty-eight feet, with two wings attached to the façade, which make its width sixty feet also. It is conjectured that its complete height was originally also sixty feet, thus making its three dimensions the same. There are no fragments extant that could have belonged to the roof, so it is uncertain whether it was of wood or stone. The courtyard in which the temple stands is 220 by 142 feet, with a considerable number of columns standing in its colonnade. As Fergusson remarks, the raptures of some writers in regard to these ruins seem a little overdone. They have a most imposing situation, and are sufficiently impressive, but not remarkable compared with similar ruins. The sculptures are almost completely destroyed.

This temple is not frequented by present-day pilgrims, who flock to the modern temple of Martanda at Bawan, the village around the Tirtha, or sacred spring, of Martanda, where Vishnu has been worshipped in this form since early times. From Bawan, one goes about a mile to the hamlet of Bumjoo. Here in a cliff is a small Hindu shrine still in use. Nearby is the shrine of a Mohammedan saint. Bumjoo is often omitted from the guide-books, though it is easily included in a visit to Martand. There is a fine view of the Liddar Valley from the cliff.

Achibal lies seven miles from Islamabad. It is nearer to Martand, and campers could go directly from there. For house-boaters it is easier to return to the boat each night. Achibal is one of Jehangir's gardens, and some of the enthusiasm usually lavished on Martand should be reserved for it, with its beautiful water-courses, chenar trees, and interesting ruins. The garden is well kept-up, like the Shalimar Bagh and Nishat Bagh at Srinagar, and is, I think, even lovelier than they. And the caretaker there was a courtly Mohammedan whose service was an asset, not a handicap, as is sometimes the case.

Our last trip proved to be the best. Twenty miles from Islamabad is the spring of Vernag. This remarkable spring is the source of the Ihelum River, according to native tradition, though its waters form only one of several streams that unite to form the real Jhelum. The spring was enclosed long before the time of Jehangir, who built here a magnificent spring-house, of which there remains only the enclosing wall, which is octagonal in contour and still retains the recesses which were the cooling-off places in the extreme heat. The surrounding garden has not been preserved in its formal state. Vernag was a favorite resort of the Empress Nur Jehan, and one can easily understand her partiality for the

place. Even in their ruined state, this spring and garden were to me the most attractive of all the attractive places in Kashmir.

As it was becoming late in the year, we regretfully returned to Srinagar. We made the trip in October, when the weather was ideal for the horseback excursions, clear and sunny, but not hot. As we went down the Jhelum, the chenars had begun to turn to the northern autumn colors. Whether Kashmir is more beautiful in the spring or fall has always been a fruitful subject for discussion. I did not see it in the spring when the wild flowers are out, but it is difficult to imagine that it could surpass the autumn.

MEUNIER: A MODERN SCULPTOR IN THE GREEK TRADITION

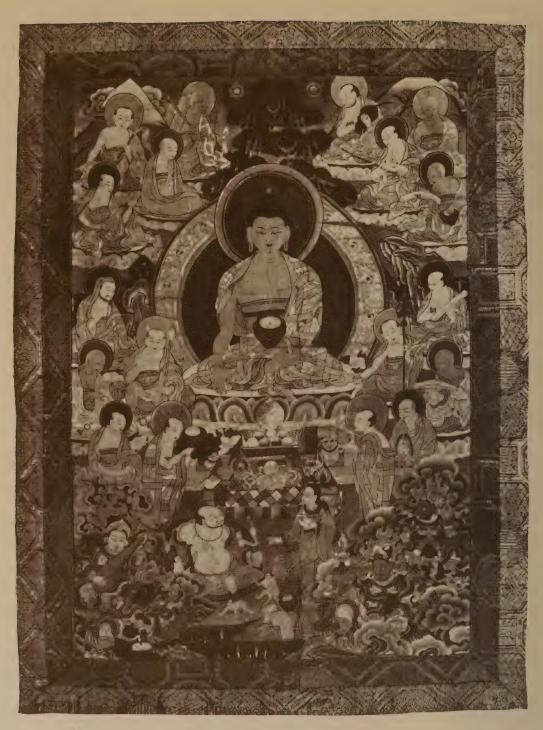
By WALTER R. AGARD

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mastery, expressed with intensity, with a passionate fusion of form and idea.

Grant the defects. Sometimes the process was not disciplined sufficiently, the work was hasty. Again, the forms have fulness without tautness, there is no great variety in expression, faces and feet are standardized, and the understanding of flesh values is decidedly limited. Bronze, with its harsher shadows, was Meunier's best medium. But these limitations weigh only slightly when we consider his service to his art and to his time. He

revitalized plastic conception. His direct influence has appeared in the work of Bloch, Nivet, Thorneycroft, Cordonnier, Landowski, and, most of all, Bouchard, lover of the full-flavored peasant life of Burgundy. But beyond all that, if not in subject at least in breadth of conception and technical aims, Meunier has given fibre and amplitude and power to the sculptors of all countries, and has reinstated sculpture in terms of that adequate function which was first comprehended and realized by the Greeks.



BUDDHA AND THE SIXTEEN ARHATS

TIBET'S SACRED ART

By Frances R. Grant.

Like a great star, Asia seems now to hold the eye of the world. Constantly the deserts of the East are yielding new treasures to the symposium of the world's culture, and the web of man's yesterdays assumes for us a clearer outline. We are beginning to discern the pattern of evolution.

In our researches, we cannot but realize that in the art of Asia is found one of the most fruitful sources of our knowledge of her spirit, and of her silent devotions.

The recent work in this field by the Roerich Art Expedition under Nicholas Roerich, deserves the deepest appreciation of the world of culture. In the researches of his son, George Roerich* the orientalist, much light has been thrown upon the epic of Tibetan art, and upon its history and symbolism. collection of Tibetan banner-paintings (tankas) gathered by George Roerich for and now displayed at Corona Mundi, International Art Center, New York, comprises one of the most complete collections of this work, covering the gamut of Tibetan expression, and in these, one may well trace the thread of Tibet's artistic life.

Not so long ago western eyes might have found this panorama of art far from clear, but now that we have learned to appreciate the romance of China, the subtleties of Japan, we can turn with true appreciation to the fiery fantasy of Tibet, realizing that it has a distinct message.

Despite the great forces still unrevealed in the East, we already can discern the synthesis of its history. For

*"Tibetan Painting," by George Roerich, Pub. by Guethner, Paris, 1924.

the development of Buddhist art demonstrates that there do not exist tremendous barriers between eastern and western civilization. Instead, Buddhist art seems to weave into one the creative efforts of East and West with the doctrine of Buddha.

"It is not yet possible", as George Roerich tells us, "to write a history of Buddhist art in all its phases and different epochs. This huge work remains to be done, and we only can hope that future investigations in this field will facilitate the scholar's task. But if the complete history of Buddhism is still to be written, we can already affirm the unity of its evolution. No matter how different local influences, the types created by the efforts of the Hellenistic genius and of the Hindu spirit, kindled by the doctrine of Buddha, maintained their originality throughout the centuries, from the caravan stations in the deserts of Chinese Turkestan to the island of Java. It is a matter of astonishment that the doctrine of Gautama, the Buddha, who established a legion of monks striving for a kind of ideal communism in this world, could have caused the rise of an art which powerfully attested itself throughout the vastnesses of Asia."

Contemplating the serene simplicity of a Gandhara Buddha, the delicate design of the Ajanta frescoes, the powerful and sometimes martial spirit of the Central-Asiatic pictorial compositions and the religious fervor of the Wei art in the grottos of Yun-kang and Lung O-men, we feel ourselves to be in the presence of a lofty altar of beauty erected by the united efforts of a host of eastern and western artists. No imaginary barrier stood or stands



PARADISE OF PADMA SAMBHAVA.

between these two great spheres of culture and civilization, and only racial prejudices have fostered the creation of a separating wall which haunts the modern occidental imagination. It should be remembered also that the historic evolution of mankind never knew such barriers, and that the message of culture proclaimed in one country is often acclaimed with equal enthusiasm in another far distant one.

In Tibet, the Himalayan frontiers did not prevent the entrance of numerous influences which enriched the vast pantheon of Tibetan Buddhism, thus elaborating the weave of Tibetan art. It is said that the famous ruler of Tibet, Sron-btsan-sgamo-po, who lived in the seventh century A. D. and introduced Buddhism to his country, married a Chinese princess and a Nepalese princess in order to obtain through them the two famous images of Buddha, which are preserved in the Jo-khang in Lhasa.

Since that day, the tides of the surrounding peoples have brought their influence into Tibetan religious and artistic life by way of trade routes. Buddhist missionaries, entering the country in the seventh century, carried the sacred images of Buddha, of Boddhisatva and of other holy ones with them, and with these sowed the germs of Indian influence in Tibetan art. The close proximity of Nepalese pictorial art also laid its impress on the Tibetan artist—an influence which was high, since the Nepalese artist was greatly reputed for skill. In addition to these influences from the south, other influences were at work in Tibet. Constant relations with Khotan laid impress upon Tibetan fantasy, and it is apparent that the influence from the north has been a strong one. In the tenth century, when Mohammedanism

spread through central Asia, Buddhist monks from Turkestan found refuge in the Tibetan monasteries, bringing with them the traditions of their various localities. Chinese art never strongly influenced Tibetan art; on the contrary, the iconographical manuals of the Ming period bear a predominant Nepalese influence. In the XVIIIth century only is Chinese influence in design and ornamentation apparent.

Two chief schools are at present discernible in Tibetan art—the southwestern and northeastern, the first having its center in Shigatse and following the traditions inherited from India. The second is in Derge, and gained its strength from the great caravan routes of the Mongolian plains and western China, thus bearing a strong northern influence. It is mostly in modern paintings that the differences of these two schools are more apparent, as a curious unity exists in the ancient periods of the art.

Strangely enough, in elusive Tibet a condition exists analogous to the Renaissance period in Italy. There is no school in Tibet where artists receive their training, but, as in Italy of old, or in old Russia, each master has a number of pupils who live with him and aid his work. In the great religious centers there are always large staffs of artists, and the Dalai-Lama at Lhasa has a constant array of artists in his service. Like the early Renaissance painters, too, the Tibetan artist seldom stays long in one place but travels from site to site, working in the houses of rich laymen or executing mural decorations in the large monasteries.

Technically, the artist of Tibet works much like the Russian ikon painter. He stretches the silk or linen on which he paints, upon a square frame. Upon this is spread a mixture of

chalk and glue. After it dries, it is polished with a conch-shell to a high brilliance. Then come the actual paintings. The tracings are often made by wood blocks, or perhaps by hand. If by hand, the geometrical figures are outlined upon the background with red or black ink. The Tibetan painter works with great zeal and care, for to make a mistake in the measurements of a body given in iconographic manuals is considered a great sin.

An intense religious atmosphere surrounds the creation of a painting. The artist is usually a lama (priest), versed in the sacred scriptures. The prescriptions for artists found in the sacred manuscripts, say that he must be a saintly man of good behavior, learned in the scriptures and reserved in manner, and that the saintly images must be painted in a clean place. Hence the artist's studio of Tibet is always comparatively clean. The artist is generally found sitting on the ground holding the painting on his knees. Around him are seated the disciples who prepare the colors and attend to the needs of the master. Sometimes an advanced student helps by coloring the figures drawn by the master.

A continuous recital of prayers accompanies the painting. Sometimes these are said by the artist himself, or sometimes by another lama who is present and whose duty it is to read aloud the prayers while the artist works. Such religious significance is attached to the completion of the painting that the face of a Buddha or Boddhisatva is preferably drawn on certain auspicious dates. Through Tibet, the fifteenth and thirtieth days of the month are considered sacred, so that generally the artist will draw the features of the face on the fifteenth day of the month and color them on the thirtieth.

Even more than in other eastern expressions, Tibetan art is interwoven with religion and partakes of its substance. The painters of Tibet nurture their inspirations upon the epic of their deities. The miracles of their teachers, Guru Padma and Tzong-kapa—the devotee of pure spirit—and of the entire cosmogony of deities, become a theme never-ending in variation. And above it, like a dominant and pulsating overtone, is sounded the belief in Lord Maitreya, the coming Buddha, and of the King of the Sacred Kingdom, Shambhalla—Ruler of the world.

A legend is told concerning the portrait of the Lord Buddha. It is said that before Buddha departed from this earth, the Lords of Dharmapal asked that he leave his portrait to mankind. Buddha consented, and appointed an artist worthy of the work. But the artist trembled so as he approached Buddha, that he was unable to execute the image. Then Buddha said to him: "I shall stand beside the water and you can trace my image from the reflection." Only in this way was the artist enabled to make the portrait of the great teacher. Tibetans say there are four copies of this portrait, two now in Lhasa, and the other two, hidden until an appointed date.

Since that time, Buddha has furnished a never-failing theme for these devout artists. In his meditations, renunciations and miracles, Tibet's creators have found the same inspirational magic which our Giottos and Fra Angelicos found in the drama of Galilee. Each gesture of Buddha's arms is fraught with meaning, and supplies them with a whole *epos* of material.

Each of the acts of his life unfolds to them a new universe, around which they weave their texture of intricate color and beauty, their illuminated web of fantasy.

Then, too, they turn to the other members of their pantheon—the sixteen Arhats; Avalokitesvara—a spiritual conclave, many-headed, many-armed, a synthetic figure interpretative of the magnitude and power of Buddhaship; the founders of monasteries, among whom Tzong-ka-pa and Padma Sambhava, ornamented with a great

delicacy of symbolic details, take on vivid force. Here we behold the tale of Tzong-ka-pa, founder of the Yellow Sect, who did not yield to the seductions of magic, and forbade his monks to practice conjurations—his path was towards the pure spirit.

Or here are the tales of Padma Sambhava, founder of the Red Sect. One may see the teacher in the various acts of his long life of spirit—perhaps defeating a dragon, or bringing rain to the parched earth. Elsewhere he saves a drowning one, or with a magic dagger

strikes down the arch enemy, the tiger. Snakes are made harmless by his touch; he abates the stormy current and pacifies the spirit of the mountain. All these dramatic moments are projected upon one banner—polyphonic and polychromatic fulfillment of a theme.

Elsewhere we see the images of the taras protecting goddesses of the virtues, white, blue green visaged womanhood -with quiescent expression. Sometimes we find the keepers of the lightning, or the guardians of the hemisphere, and most often; the image of the seven treasures vouchsafed to humanity and destined to bring peace to earth.

Most revered are the images of Buddha Maitreya in a golden aureole, telling the



NICHOLAS ROERICH, THE EXPLORER AND ARTIST, WITH HIS SON GEORGE, IN TIBETAN COSTUME.

hope of Buddha's return to earth to walk again among men; and the King of Shambhalla—the coming ruler of the world, whose sacred steps are already heard. For amidst the silent meditations of the East, there fervently arise the names of Buddha-Maitreya and King of Shambhalla, He Who shall deliver the world from its throes, and Who, as the lightning, "shall come out of the East, and go even unto the West".

The Tibetan creator of this great fantasy of beauty, as he labors, feels himself wholly inspired by the vision of the great Buddha Who comes, and Nicholas Roerich, seeing one of the artist-lamas of Tibet creating his image, thus writes of him:

"On a tiny rug in the corner of a white gallery, and with various pigments, the artist paints the image of Buddha Maitreya full of symbols. He prepares the fabric for the painting and covers it with *levkas*, a mixture of chalk in glue, and irons it with a shell. He works exactly like Russian ikon painters. In the same way does he rub his colors, does he heat them on a coal-

pan, and thus also does he keep an additional brush in his thick black hair. His Tibetan wife helps him to prepare his colors.

"And so in the white gallery is being conceived the detailed image, many-colored. Each symbol upon it more clearly defines the Blessed One. Here is the frightful bird-like Garuda Ganeshi, elephant of happiness; and Chintamania, the White Steed, bearing on its back the miraculous Stone, treasure of the world; sacred cycle of chosen symbols. And upon the image and the blessed hands is laid pure gold.

"And like the ikon-painters, the artist-lama sings his prayers as he labors. The prayers become more fervent—this means he starts upon the face itself.

"And then occurs another wonder—only possible in this land. In the deep twilight, when the rising moon possesses all things, one hears through the house the silvery tones of a handmade flute. In the darkness the lama is sitting upon his rug, playing with rapture before the image of Maitreya.

"Such are the strings of earth."





Ruins of Xochicalco near Cuernavaca, Mexico.

© C. B. Waite, Mexico City

XOCHICALCO OR THE HILL OF FLOWERS

By Edith Sone Rook

R ISING in the midst of a sterile plateau, that is relieved by distant, opalescent lakes and the encircling Cordillera, the Hill of Xochicalco is crowned by one of the most unique monuments that enrich Central America with the art of an unknown race. It is about eighteen miles from Cuernavaca in the State of Morelos, Mexico, and accessible to travellers who are not averse to many hours in the saddle.

The start should be made in the freshness of the early morning, riding through quaint streets that have a noticeably Oriental character, and beyond them to an open valley where, considering the altitude of almost four thousand feet, vegetation is unusually luxuriant. Ideal conditions for growth

exist under the protection of the Sierra Madre at the north and east, in combination with full southern exposure to the tropical sun.

Several miles are covered before broad tracts of emerald green mark the cane fields of the sugar haciendas that have been the outskirts of civilization since the days of Spanish Conquest. Time should be spared to enter at least one of the patios, where picturesque beauty contrasts most surprisingly with the severity of the outer walls. When these great buildings fade in the distance, the smiling aspect of the country changes to long stretches of sun-scorched earth, and the shade of an occasional tree becomes the most coveted blessing. At this stage of the journey interest is stimulated by a

more and more curious cañon or barranca that yawns from an obscure beginning to unbelievable depth and width and makes many a pitfall for unwary horsemen. Although undoubtedly the mountain torrents have been a factor in tearing these great rifts in the soil, the resemblance of the opposite sides leads to the supposition that they were wrenched apart by even a greater force, and it is generally con-

voluble drivers, and it is not an uncommon event to encounter a procession of Indians, carrying a suggestive stretcher, with a recumbent form only half concealed by the inevitable scarlet sarape. No explanation is necessary for such uncanny incidents in Mexico, as a quarrel ended by the ever ready knife is quite an ordinary occurrence; witnesses and friends accompany the gruesome burden to seek so-called



WAS XOCHICALCO FORTRESS, PALACE, SANCTUARY, OR PERHAPS ALL THREE?

ceded that only an earthquake could have been the original cause. Inexperienced travellers lose time and patience in attempting to cross without guidance, as they are compelled to retrace many steps. The uneven surface of the ground surrounding these mammoth fissures is due to a hard, black deposit from the streams of lava that evidently engulfed this region during eruptions of neighboring volcanoes.

The road is rough but frequently enlivened with pack trains of the ubiquitous donkey, prodded along by everjustice in the nearest town, where a decision of the *Jefe Politico* means The Law.

A few hours of intense heat in the aridity of the plain renders the unexpected sight of a garden spot, divided by a running brook at the bottom of the barranca, needful encouragement to make the precipitous descent. Beyond the old stone bridge with its quaint, pointed arch, many wayfarers yield to the temptation to bathe in a limpid pool, resting afterward in the comforting shade of a lime tree while quenching their thirst with juice from

the low hanging fruit; when horses and mules are mounted again, both man and beast have renewed vigor for the steep climb out of the barranca.

The route leads through the village of Tetlama, where bamboo and cornstalk dwellings, and granaries of sundried bricks, are picturesquely roofed with conical thatch, for which adjacent palm trees supply the binding material.

but wonderment over their elusiveness soon gives place to satisfaction as the hill which is the chief object of interest becomes more and more distinct, the fortress-like formation on the broad, flat summit distinguishing it from the others of the group rising in the center of the tableland. However, as the eye can not measure distance accurately in this crystal atmosphere, it seems an in-



STONE-AGE SCULPTORS PATIENTLY CHIPPED AND DRILLED THESE ELABORATE DESIGNS IN THE UNUSUALLY HARD STONES, WORKING WITHOUT METAL TOOLS AND WITH NO POWER BUT THAT OF THEIR STRONG HANDS.

An amusing feature of these miniature homes is their excessive ventilation only suitable to a locality where the mildness of every season makes practical, also, astonishingly scanty cloth-The inhabitants are said to be descended from Indians of Cortes' time, but far earlier generations of people are held responsible for the extraordinary monument nearby which was probably a sanctuary, and may have been a palace as well as a military entrenchment. The timidity of the natives seldom allows strangers close enough to exchange even a greeting,

credibly long ride before the actual destination is reached.

Passing the ruined moat, filled with masonry, signs are discoverable of other trenches, and the circuit of the hill at the base is nearly two miles. It is necessary to make the steep ascent on foot over crumbling walls, loose stones, and the accumulated dust of, perhaps, thirty centuries. A road that was formerly a broad avenue winds around and around the mound which, in Humboldt's day, was three hundred and eighty-three feet high with indications of five stone terraces. Enough of



THE WALLS OF XOCHICALCO INCLINE FIFTEEN DEGREES FROM THE PERPENDICULAR, AND THE GREAT CARVED BLOCKS OF PORPHYRY WERE LAID TRUE WITHOUT CEMENT OR MORTAR.

the great stairway remains to demonstrate the stately simplicity of form apparent in every part of the truncated pyramid, which measures seventy-six by sixty-eight feet and undoubtedly housed the most vital phases of life in prehistoric times: otherwise it would not have seemed worth while to erect, with almost superhuman labor, such gigantic bulwarks against attack.

In the face of so great a mystery even the first archaeologists, recording their visits to the ruins, confessed that they could merely conjecture from remaining fragments what constituted the edifice in its entirety, and judge from detailed study of the enormous blocks of porphyry rock, the extent and character of that ancient civilization. According to some expert opinions the extreme hardness of the stone has prevented its decay and explains, also, the extraordinary preservation of the carving; in that connection, another unusual feature is the total absence of moss or lichen, presumably due to the excessive dryness of the atmosphere. Many authorities state the almost incredible fact that only stone implements could have been in existence when this stupendous work was executed. The carving in high relief represents martial figures of a distinctly Asiatic appearance, wearing warlike headdresses adorned with plumes, while priests of a pagan religion seem to direct sacrificial ceremonies. The most conspicuous symbol among the infinite variety of bird and animal life has been appropriately described as a double-tongued monster, resembling a serpent. It flanks the four corners of the structure. The long, snakelike body is ornamented with a pattern that suggests scales, or the feather rings of the sacred quetzal bird, and winds in and out to the center of the wall where

it meets a similar creature starting from the opposite direction. Hieroglyphs probably chronological complete a rhythmic design that furnishes abundant proof of culture as real as it was primitive. The detail helps one to visualize the kind of people who raised and inhabited the place in its prime. Only debris is left of a possible interior to the building, but with the additional suggestiveness of a circular opening, like the wells which were usual in connection with human sacrifices, the position of many upright stones at the top of the mound strongly indicate a pyramidal temple of the Aztec type. About the date 1834 Charles Latrobe mentioned having seen, in the rubbish a little below the summit, the ruins of a great altar.

The walls of the basement incline inward about fifteen degrees from the perpendicular, and the deduction is reasonable that the upper stories followed the same lines. The great stone blocks were laid without cement and ample evidence has proven the crime of quantities of them having been carried off to build dams and foundations for haciendas in the vicinity, while the destruction is said to have been hastened at one period by a rampant growth of huge trees, which disappeared long ago.

Seven artificial caverns honeycomb the limestone hill. These underground chambers are connected by tunnels, and the three most important in size retain the solemn grandeur of great vaulted auditoriums; their pink walls look in good condition though the material crumbles away to dust when disturbed. One cannon-shaped passage is lined with an oily yellow mortar and sealed at one end, for some unguessed purpose, with two handsomely chiseled rocks.

Leading to this hill of equal interest inside and out, four ancient stone causeways are distinctly definable, approaching, from the cardinal points of the compass, the bastion-like formation that presents identically the same aspect in three directions, the fourth facade being varied by massive entrance steps.

The most satisfying reality of Xochicalco today is the magnificent view from the summit, the center of a plateau surrounded by the natural barrier of mountains. In the east snow-crowned Popocatepetl and Ixtaccihuatl, and in the west the frequently white Toluca range, preside over less lofty and more sombre neighbors to north and south. The majesty of the panorama is awe-inspiring, and compels admiration for those early Americans who selected the setting, and who were sufficiently hardy to establish a monument so durable it has testified to their ability through, perhaps, three thousand years.

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Admirers of the work of the late Joseph Pennell will be interested in the reproduction of a letter he wrote to Professor Holmes back in 1881, after a prolonged study of the Luray Caverns. The letter, and the accompanying sketch, hastily dashed off on a sheet of the cheapest sort of letter-paper with characteristic Pennellian bravoura, are typical of the man. The huge pitcher of iced tea on the table beside the artist is really tea, notwithstanding the date!

NOTES AND COMMENTS

On June 26 a severe earthquake damaged the Museum at Candia, Crete, breaking a number of mural paintings, among them *A Minoan Lady*, and smashing showcases, figures, jars, pottery, etc. Plans for the immediate restoration of the Museum have been made by the Greek Minister of the Interior and the funds are available.

The June issue of the Bulletin of the Metropolitan Museum of Art contains an article on the recently developed X-ray diagnosis of paintings by H. B. Wehle. A similar article, by Alan Burroughs, who made the experiments at the Fogg Museum of Art at Harvard, appeared in the Atlantic Monthly. The X-ray is used to distinguish between the old paint of the original canvas, and any new paint applied over it. The rays pass most freely through the new but are considerably intercepted by the old. The detection of "restorations", forgeries and counterfeits is thus made more certain. Mr Burroughs sailed for Europe late in July to do some more X-ray work for two of the great museums.

John L. Severance has been elected President of the Cleveland Museum of Art, succeeding the late J. H. Wade. Mr. Severance has been acting head of the Museum since Mr. Wade's death in March. His election by the Trustees is regarded as fortunate for the Museum, since he is in accord by taste, tradition and family with his predecessor, thus insuring a continuance of the policies which have made the Museum so successful.

PENNSYLVANIA MUSEUM GETS IMPORTANT EARLY TAPESTRY

Memorial Hall, Philadelphia, has just acquired, from Duveen Brothers, a superb tapestry, *The Deposition from the Cross*, purchased from general Museum funds and subscriptions. The amount paid has not been made public, but it is understood this tapestry changed hands a few years ago for the sum of \$150,000. It represents an early phase of northern Renaissance. Woven in Brussels about 1510, it is closely related to the series of the Passion-woven for Pietro Soderini, head of the Florentine Republic from 1502 to 1510—which is now in private possession in Paris. The Soderini set, illustrating the principal works on Gothic tapestry, includes the Agony in the Garden, the Crowning with Thorns, the Bearing of the Cross and the Crucifixion. The Pennsylvania Museum example represents the next episode of the Passion. It is closely related in other respects to the tapestry of the Deposition, now in America, the cartoon of which is attributed to Albert Claesz, likewise well known through illustrations. The Philadelphia example, however, is superior to this in the grace and pathos of the attitudes, and would seem to represent a later phase of

the artist's work more under the influence of Italy. The tapestry is in remarkable condition, with relatively small areas of restoration. It is notable for having retained its borders, which are lacking in the Soderini set. Another Gothic tapestry has come to the Pennsylvania Museum as a gift from Sir Joseph Duveen. It is an example of Tournai weaving and dates approximately 1475, an allegorical representation of Hope, one of a series in which other virtues are likewise personified.

Dr. Ales Hrdlicka, Curator of Physical Anthropology of the Smithsonian Institution, has been awarded the highest British honor for research in his field, the Huxley Memorial medal of the Royal Anthropological Institute, and will go to London in November, 1927, to deliver the Huxley lecture and receive the decoration.

Miss Mary Cassatt, dean of American women painters, died near Paris, France, on June 14, and with her, in the words of the *Art News*, "almost the last link between the great masters of Impressionism and contemporary art is severed. Monet alone remains."

A small hoard of coins recently unearthed in digging for the foundations of a hotel in Pisa, Italy, proves to be of unusual interest. A report to the *Art News* says of them: "One of them is a *tari* of the mint of Messina and Syracuse of the year 1300. There are also two



Deposition from The Cross. A Brussels tapestry of 1510.



Bronze Memorial Placque in the New Wing of the Ohio State Archaeological and Historical Society at Columbus.

Florentine florins of the same date, and two Roman Augustan coins of great value. Besides these a coin has been traced which is believed to be thirteen hundred years old, which bears on one side the representation of the *Volto Santo* of Lucca, and whose reverse is engraved with the words, *Otto Rex*. In the centre of this inscription are two letters in Gothic script."

Thus far the only memorial of the World War provided by the State of Ohio is the new wing of the Ohio State Archaeological and Historical Society at Columbus. The addition is to be a museum as well as war Four bronze placques in the entrance rotunda and a heroic figure of an American infantryman on the front steps are the work of Bruce Wilder Saville, sculptor, formerly head of the department of sculpture of the Ohio State University, and now of New York. The panels, one of which is reproduced here by courtesy of the Society, tell the story of the citizen recruit from his enlistment until his arrival in the trenches as a trained soldier. Panel No. 3 shows a convoy in the background carrying troops and supplies, while the foreground is taken up by a very alert gun's crew on the deck of one of the protecting destroyers which are shepherding the merchant ships on their dangerous journey.

May 18 saw the opening of the new Eckley Brinton Coxe, Jr., wing of the University of Pennsylvania Museum. This newest addition to the Museum is two-storied, with one large hall on each floor, with connecting galleries at the sides, giving a total of ten exhibition rooms. Most of this space is devoted to

Egyptian material. In one small chamber adjoining the main hall is a model of the palace of Merenptah, accurate in all its details and eloquent of XVIIIth Dynasty splendor. On the walls the King is to be seen triumphing over his enemies, who are again depicted upon the floors, so that he may literally tread them underfoot. The hieroglyphic inscriptions on the walls are declared to be accurate and perfectly readable by Egyptian scholars. The Egyptian tomb, reliefs from the palace of Assurnasirpal II at Nimrud, Assyria, winged bulls, lions, warriors and priests, and other exhibits illustrative of the arts of Persia, Syria, Asia Minor and Egypt, make the new wing, which adds a third to the Museum's exhibit space, of unusual interest and importance. The Museum storerooms are still crowded with other valuable material, and already the authorities are looking forward to a fifth increase in the size of the Museum, with the object of displaying the hitherto unseen treasures in storage.

Apropos of the recent mention in this department of the studies being made in Italy of the Etruscan linguistic riddle, it is interesting to note that during the National Etruscan Congress, held in Florence in April and May, Prof. Bartolommeo Nogara, head of the Vatican Museum, read a paper in which he declared Etruscan to be still a riddle. Prof. Trombetti, the philologist, agreed. The sensation of the meetings was provided by Prof. A. Sogliano, who read a detailed paper in which he endeavored to show that Pompeii was not a Roman but an Etruscan city, and that the Temple of Jupiter there was a Roman substitute for the true tripartite form of Etruscan edifice.

GLOSSARY

[Continued from the last issue. For explanations, see previous issues.]

A

Ac'ti-ad: the 4-year term between consecutive cele-

brations of the Actian Games.

Ac'ti-an: pertaining to Actium, Greece. (The quinquennial Actian Games were founded by Emperor Augustus in honor of Apollo at Nicopolis (Epirus), to celebrate Augustus's sea victory off Actium on 2d Sept., B. C. 31, over Anthony and Cleopatra's Egyptian fleet.)

Ac'ti-um: the classic name of the promontory of Punta, at the mouth of the Gulf of Arta, opposite

Nicopolis, Greece.

ac'ton: the padded jerkin worn beneath mediaeval armor; sometimes used of plate armor itself.

a'cus: the pin, usually jewelled, which fastens an archibishop's pallium.

A-dae'us: a Gr. poet of early IVth century fame.

A'da-pa: in Bab. myth., the hero of a struggle between the sun of spring and the gods of storm, resulting in man's loss of immortality.

a-dar'con: an ancient Hebrew gold coin, perhaps the

Persian daric.

Ad-dar'u: 12th month of the Assyrian year, corre-

sponding to February. Cf. Sekisil.

ad-dict': in Ro. legal phraseology, to award or deliver officially by pronouncement of a magistrate or court. ad-dic'tion: in Ro. law, actual disposition or assignment by court decree.

a-del"phi-ar'chal: in Ethnol., group control of a tribe among certain Am. Indian races, by the principal men acting as brothers of the women of the tribe.

men acting as brothers of the women of the tribe. Ad-her'bal: (1) a Carthaginian soldier of the 3d century; (2) a king of Numidia.

Ad-me'tus: in Gr. Mythol., king of Thessaly and hus-

band of Alcestis.

a-do'be: (1) sun-dried mud-mortar, sometimes made with straw, and generally in brick form; (2) any construction of such brick or mortar; (3) in a colloquial sense, false.

A-do'ni-a: the yearly festival and public expression of sorrow in honor of Adonis, established by the Greeks and passed on to the Phoenicians and other peoples.

A-don'ic: (1) pertaining to Adonis; (2) in ancient prosody, a meter formed by lines each made up of a dactyl and a spondee, and believed to have been employed in the Adonia.

A-do'nis: in Gr. and Phoen. Mythol., a youth so beautiful and perfect he was the favorite of Venus; killed by a wild boar. *Cf.* Tammuz, Astarte, Ishtar. [Both the cult of Adonis and the original myth are Phoenician by origin.]

A-dram'me-lech: a son of Sennacherib, about B. C.

711; killed his father.

A-dra'nus: a god of prehistoric Sicilian mythology.A-dras'tus: that king of Argos who, in Gr. legend, led the "Seven against Thebes."

A"dri-a'nus: a Gr. rhetorician; flourished about the

2nd century.

A"dri-at'ic: in Anthropol., a human type: the typical example is the tall, brachycephalic, long-faced Albanian.

ad'y-tum [pl. adyta]: (1) in Archaeol., the holy of holies or inner shrine in ancient Gr. temples; (2) the "secret place of the Most High" in the Temple at Jerusalem; (3) in general, any sanctuary, or even sometimes anything profound and mysterious.

Æ-ac'i-des: the descendants of King Æacus of Egina,

afterwards a demi-god.

Æ-ae'a, or Aiaia: (i) Circe the enchantress; (2) the island between Sicily and the Ital. mainland where legend places Circe's home.

Æ-an-te'um: a town on the Thessalian promontory of the same name, where the temple and tomb of Ajax

are located.

Æ-an'ti-des: a Gr. poet of the end of the 3d century. a'des: in Ro. antiquity, any building not formally

proclaimed or consecrated as a templum.

æ-dic'u-la: in Ro. antiquity, a little house or shrine; sometimes a votive offering resembling a miniature temple, or even a niche in a shrine for an urn or statuette.

A-e'don: in Gr. Mythol., Queen to King Zethos of Thebes; killed her own son on mistaking him for her

sister-in-law, Niobe's, child.

Æ=e'tes: that king of Colchis who, in Gr. legend, was owner of the golden fleece and father of Medea.

Æ'ga=des: the naval battle which ended the First Punic War, B. C. 241; named from the islands off the Sicilian coast, where the fleets met.

Æ-ga'le-os: the mountain in Greece from which Xerxes supervised the battle of Salamis, Oct. 20,

B. C. 480.

Æ-ge'an: a branch of the Mediterranean which separates Turkey from Greece.

Æ=ge'on: Briareus.

Æ'ger (Ægir): in Norse Mythol., the god of storms at

The words below all appear in the articles contained in this number. Each archaeological term will appear in its proper alphabetical position later, fully defined and accented.

Aryan: the primitive central Asian parent stock of the Greeks, Latins, Celts, Anglo-Saxons and other

atelier: an artistic studio-workshop; loosely, any workshop.

Baroque: the XVIIth century style characterized by meaningless over-ornamentation.

eidos: image, conception.

Herodotus: a Greek historian, generally called the "Father of History"; born about B. C. 484, died after B. C. 409.

iconography: the study of inscriptions, carving, etc. ikon? in Russ. Eccles. ritual, a holy image, picture or mosaic.

Kjokkenmodding: [Danish] a kitchen-midden or rubbish pile.

metope: in Gr. Arch., the square stone slab, often sculptured or carved, which fits between the triglyphs of a Doric frieze.

Punic: Carthaginian (from Poeni=Carthaginians).

relievo (the better form is rilievo): in sculpture and carving, a relief.

tumuli: generally, burial mounds erected by man; sometimes, the heaps of debris marking an ancient city or edifice.

BOOK CRITIQUES

The Chain of Life. By Lucretia Perry Osborn. 1925. Pp. xvi, 189. Numerous illustrations. Charles Scribner's Sons, New York, 1925. \$2.

The writing of a book on evolution by Mrs. Osborn, the wife of Henry Fairfield Osborn, may seem like carrying coals to Newcastle. Nevertheless, Mrs. Osborn has produced a most readable primer on the subject, which will doubtless be read and appreciated by many people who do not have time or inclination for more technical treatises. The book is not only well written—it could hardly be otherwise—but is both reliable and instructive throughout, the latter quality being supplemented by numerous, mostly original, illustrations.

Very correctly, the author speaks no more of evolution as a theory: it is "a law as fixed as gravitation." The processes and methods of evolution are also more or less perfectly known; the causes, however, are still only partially clear, and "this is the only debatable part of

evolution today".

The extent of the treatise will best be seen from the headings of the chapters: Introduction. Where did life come from? How did life originate? The beginning of evolution. Fishes and amphibians. Reptiles. The rise of the birds and mammals. The age of mammals. The rise of man, and Man.

If any regrets are to be expressed they are that the chapter on Man could not have been more ample; and that it was thought necessary to include two examples of the now familiar restorations of earlier man. These restorations are getting somewhat on the readers' nerves and there is a yearning for more variety.

ALES HRDLICKA.

Turner's Visions of Rome. By Dr. Thomas Ashby. Pp., 32; 28 plates. London: Halton & Truscott Smith, Ltd.; New York: Minton, Balch and Company, 1925. \$5.00.

On account of his long and intimate acquaintance with the Eternal City, as former Director of the British School, Dr. Ashby is admirably fitted to interpret *Turner's Visions of Rome* as they appear in the artist's drawings. He has given us an attractive book, artistic both in form and content. Indeed, one feels that Turner himself would be grateful for the sympathetic manner in which this phase of

his work, so little known to the general public, has been presented.

As the author says: "To those who know only his pictures in oils, Turner's sketches and drawings come as a great surprise". The collection which he bequeathed to the nation contains 19,000 drawings, ranging from a hasty pencil sketch in a tiny notebook to a beautifully colored drawing based upon a careful pencil outline. It is the special group representing Rome and the vicinity with which Dr. Ashby is concerned. Of this group he has selected only twenty-eight, but they give an idea of the beauty of the rest. Twelve of the sketches which are reproduced are in exquisite colors; the remainder, in monochrome. In addition to the views of Rome, there are five scenes of Tivoli, a place which naturally attracted Turner greatly.

The text of the book is divided into an Introduction and chapters on Turner's "Earliest Italian Sketches", "Visits to Rome", "Visions of Rome", and "Visions of Tivoli". Of this text, the only criticism is the regret that there

is not more of it.

Turner was at the height of his powers when he first visited Rome in 1819, therefore the artistic quality of his drawings of that city is very high. Ruskin says of them that they are in all respects "the most fine and most beautiful ever made by the painter", in which he seized "the loveliest features of some of the most historically interesting scenery in the world".

The drawings, however, have more than mere artistic interest. For us of today they are extraordinarily valuable as very careful renderings of Rome as it was, and, as Dr. Ashby puts it, "as alas! we shall see it no longer". To those who are wont to think of Turner, as they know him in his paintings, as an atmospheric impressionist, the author's statement that in his drawings he put down exactly what he saw, may be surprising. Nevertheless, Dr. Ashby stresses this point and says, "I have tested them in detail and have in every case found the representations to be scrupulously accurate".

Readers of this book will, I am sure, feel indebted to Dr. Ashby, not only for reproducing fascinating views of Rome, but also for presenting an unfamiliar phase of the work of the

great English artist.

CORNELIA G. HARCUM.

Podunajská Dedina, A Monograph, by Ant. Václavík. Pp. 440. 30 color plates. 100 illustrations. Quarto. Vydavateľske Druzstvo Bratislava, 1925.

There is nowhere in Eastern Europe such a splendid opportunity for studying folklore in its purest form as in most of the Slovak villages. The Danubian basin has always been the touching point of different races and we can find there remnants of different cultures and civilizations, the old German and Croat civilization, for instance, as well as traces of a much more recent Magyar influence. dominant element, however, in the territory which extends from the Danube to the Carpathians is the profoundly artistic and highly gifted Slovak people. We find there villages which are true museums of popular art and the inhabitants display besides an intense feeling for color and form, great talent for music. Every product of their rather primitive home industry, supplying the village population with the necessary domestic outfit, bears the distinct mark of their esthetic feeling, whether it is a piece of furniture, a farm implement, or an article of apparel. Their houses are beautifully painted with gay colors, equalling in their naive conception old frescoes of the Renaissance; their costumes, especially those of the women, are specimens of infinite skill, taste and painstaking needlework, resplendent in color and ornamentation. Their earthenware and pottery are embellished with original but charming designs and motifs. Every object with which they come into contact bears the stamp of originality, and it is quite natural that parallel with this sensitiveness for color and form they created a world of melody which it is scarcely possible to imagine without having an opportunity to listen to the songs of native maidens, and to witness the popular dances full of rythm and fantasy, but at the same time decent and discreet. The music reflects the sentimentality of a real Slav soul, and there is such a variety of songs and motifs in every village that it is astonishing musical geniuses did not draw more inspiration from these sources of harmony, all as locally distinctive as if the particular echo of the village woods and hills had produced individual harmonies. songs accompany every act of the village work, and of the daily achievements of the village population. Connoisseurs of Slovak folklore are able to tell exactly not only the provenience of every fragment of pottery and every piece of embroidery, but that of every particular melody, denoting the village where it originated.

It was time to prepare a scientific description of these highly cultural phenomena of the popular art of an individual, primitive, but rich civilization and to seize, fix and conserve the beautiful picture of life, color and harmony before it gives way to the prosaic products of modern industry, and before the native songs are deafened by the hoot of the railway and the industrial plant. This task Mr. Ant. Václavík has undertaken with success in *Podunajská Dedina*, choosing for his description a typical Slovak village situated in the neighborhood of Kosice (Kassau).

The Slovak people are a branch of the Czechs, having settled in the northern Danubian valley. They have therefore the same national character and features as the Czechs. However it seems that the buoyant Slav temperament is better preserved in the Slovaks. They are more gifted and more original, although deprived of any means of instruction by the national oppression to which they were long exposed. There is a legitimate hope that with the abundant possibilities of education which the young Republic offers to the population their individual culture will find expression in all branches of modern activity. They are undoubtedly called to play an important role in the life of the new Republic to which they have already given a precious contribution in the person of President Masaryk, who is a Moravian-Slovak, General Stefanik, and menlike Hodza, Srobar, Hurban and others.

The activity of the national genius of the Slovak people will certainly not be confined within the boundaries of the new Republic, but will probably shine beyond them, and the interesting work of Ant. Václavík announces the intellectual rise of this young, keen and original folk.

ZDENEK FIERLINGER, Czechoslovak Minister to the United States.

Digging for Lost African Gods. By Byron Khun'de Prorok. Pp. xv, 369. 42 illustrations, 1 map. G. P. Putnam's Sons, New York, 1926. \$6.

This is an interesting and readable record, not so much of the results of archaeological research, as of the travels and experiences of an enthusiastic archaeologist, partly amateur and partly scientific, in some of the archaeologically most interesting districts of North Africa, Tunisia and southern Algeria. The localities

described include: the supposed site of Carthage, especially the so-called Precinct of Tanit; Utica; many of the ancient Numidian-Roman cities; the island of Djerba and a nearby city now covered by the sea; and important and most interesting Paleolithic and Neolithic sites in southern Algeria, including the little known region of the Hoggar. Excavations are described, and the peoples and their customs are told of in graphic, easily flowing language, written con amore, with much poetic imagery and a knack for colorful description. The book is permeated with the justifiable enthusiasm of one who loves the region to which he has given years of study and labor. However, one who knows the Parthenon, the Erechtheum, and the temples of Sicily, can scarcely subscribe to the author's statement as to the late Roman temple of Coelestis at Dougga: "Not in this earth is there the equal in grace and beauty of the marble temple that crowns the hill".

The reviewer, who was privileged to take part in the excavations at Carthage in 1925, under Professor Kelsey and Count Prorok, is inclined to question the great importance attributed to the Punic cemetery then explored, and he also doubts if there is a sanctuary of Tanit near by. Indeed, there would seem to be grave doubt as to whether the traditional site of Carthage is really that of the great Punic metropolis. Carthago deleta fuit. Its site was plowed over and strewn with salt, But one cannot but think it would be practically impossible to destroy utterly every wall and building stone of a once mighty city, with its great temples and other public buildings. Even the ruthlessness of Rome and the seventeen days' conflagration of 146 B. C. can scarcely account for the complete, or almost complete, absence at "Carthage" of truly Punic walls or substructures. Carthaginian tombs there are in plenty, also Roman remains, but of the original Carthage there seems to be nothing left. One is inclined to place the real site of Punic Carthage rather at Gamart, some miles to the north.

The site of Utica, which the reviewer visited, would seem to be much more worth while for excavation: it is unquestionably a splendid and easily excavatable site, as Prorok points out. According to him also, the island of Djerba is most promising: there are on this island the ruins of several ancient cities that are far more readily accessible than those now sunk beneath the sea, the search for which the author describes so graphically. To a geologist these

are of interest mostly as proving the recent subsidence of the coast line, as can also be seen at Crete and along the coast of the Peloponessus.

The publishers are to be congratulated on the "get-up" of the book. Some of the many illustrations, from photographs taken mostly by Mr. G. R. Swain, are excellent.

HENRY S. WASHINGTON.

Prehistoric and Roman Wales, by R. E. M. Wheeler, Director of the National Museum of Wales. Pp. 299. 109 illustrations, 4 maps. Oxford University Press, London and New York. 8vo. \$6.

This scholarly and stimulating book is much more than a "small scrap-book" of items about early Wales, as Dr. Wheeler modestly describes it. It is a fascinating study of early man in the West, as Wales throws light upon him. Dr. Wheeler refuses to take sides in the Celtic controversy, as between Dawkins, who believed the Celts invaded Britain about 2,000 B. C., and those who postulate later dates, even down to 500 B. C. or later; and he is equally cautious in other disputed matters. He would put the earliest Welshman somewhere between 15,000 and 10,000 B. C., and quotes approvingly Prof. Fleure's suggestion that we have an actual survival of Paleolithic man in the tall, dark, very long-headed mountaineers of Plynlymmon and the Black Mountains. His chapters on megaliths and on the "beaker type" man are especially interesting. Under his examination, Wales proves to be poor in preserved implements of early date—nothing Solutrian or Magdalenian; indeed, in the Paleolithic and Neolithic eras, "Wales seems to have been the final refuge for the inferior elements in the Western European civilizations of the period". But in the Bronze Age Wales becomes the "meeting-place of East and West". He depreciates the recent tendency to overestimate Irish influence in Bronze Age Wales, and brings out the urgent need of further exploration, naming several good sites which need excavation; at present, "of a settled native culture in Wales during the later pre-Roman centuries we have no vestige". Under the Roman domination, the Welsh at last had a chance to develop their native culture, only to fall a prey to Irish invaders after the recall of the legions. The book is admirably written, and an excellent piece of book-CHARLES UPSON CLARK. making.



"Scotch"-Boardman House, Saugus, Mass. Built 1651.



Jackson House, Portsmouth, N. H. Built 1664.

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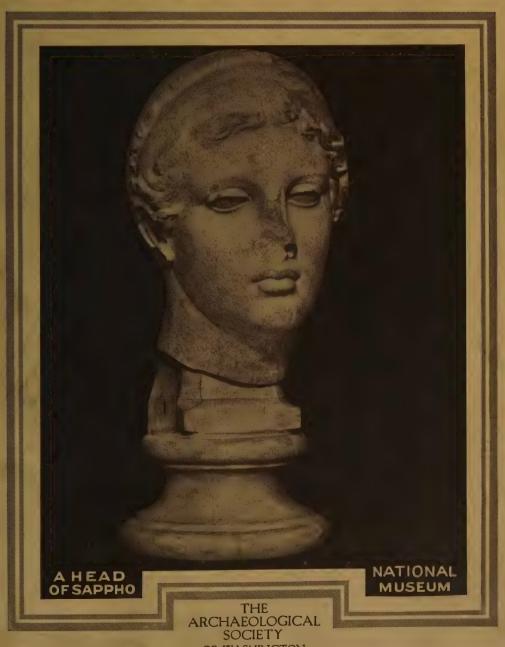
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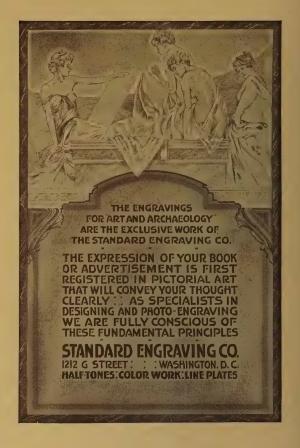


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OCTOBER, 1926

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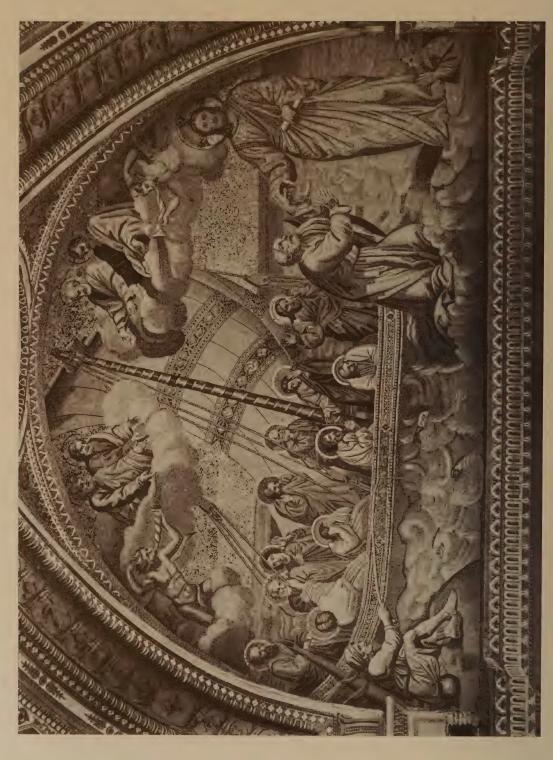
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GIOTTO'S MOSAIC OF PETER WALKING ON THE WATER, IN THE CHURCH OF SAN PIETRO.

ART and ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XXII

OCTOBER, 1926

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WHAT ROME CONTAINS IN ILLUSTRATION OF THE HISTORY OF ART

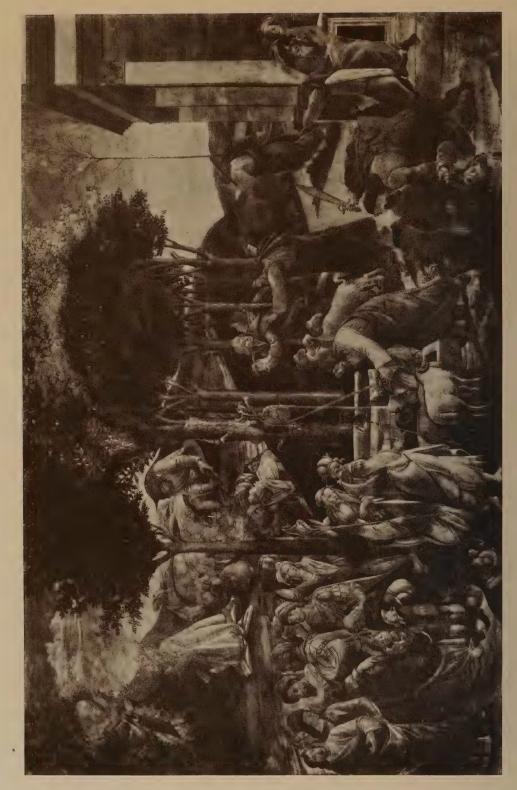
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By WILLIAM SENER RUSK

TN no field of human activity is the eternity of Rome more evident than in the field of art, and nowhere else is it so easy to realize that culture and art run parallel courses—art being but the final expression of the highest feelings of a culture. To the student of antiquity Rome offers remains from Neolithic times to the fall of the pagan Empire, including not merely Neolithic, Etruscan, and Roman treasures, but, through the patronage of imperial and modern times, much that is finest of Greek, and even Oriental and Egyptian work. To the student of mediaeval art Rome must always stand as the capital of the Holy Roman Empire—the seat of the Papacy and the head of Christendom—poverty-stricken and looking backward for inspiration, but the first to feel the stirrings of the Renaissance under Cavallini and his school. In the Renaissance period the student finds Rome the most generous patron and school of art-Giotto derives at least in large part from Cavallini; Donatello and Brunelleschi "find themselves" only after study in Rome; and in the sixteenth century Raphael and Michelangelo find adequate reward only in Papal Rome. The Baroque period centers in Rome, with all its lavish, restless ornamentation—its appeal to a gilded piety. Since the days of Tiepolo and Canova, Rome has had less to say to the student of art, but the city must always remain the "school of the artist"—so long as European art from earliest times to the eighteenth century is cherished.

Making no attempt at completeness, the remainder of this brief paper will list a few of the outstanding works of art to be found in Rome, arranged in chronological order. For the sake of variety we will begin with painting rather than with architecture.

For Egyptian painting one goes to Cairo, to Paris, to London, and to the great museums in these cities, with



BOTTICELLI'S INCIDENTS FROM THE LIFE OF MOSES, IN THE SISTINE CHAPEL.



Perseus turns his enemies to stone with the Gorgon's head, as Caravaggio saw it. [This painting is not in Rome, but in The Louvre, Paris. It is shown here merely as an example of the painter's style.]

good examples in Berlin, and to an increasing extent in Boston and New York. Mesopotamian painting leads one to the Louvre and the British Museum. For Greek painting and its Roman offshoots one need not go

beyond the Vatican and Capitoline collections, with perhaps a trip to Naples. For vases, too, fine collections are available in the Villa Giulia galleries. For Etruscan and Roman craftsmanship there are the Baths of



Fra Angelico in an unfamiliar and modernistic note, in his Miracle of St. Nicholas of Bari in the Vatican Gallery.



THE CREATION OF MAN, MICHAELANGELO'S CONCEPTION IN THE SISTINE CHAPEL, SHOWS THE PAINTER AT THE HEIGHT OF HIS POWERS.



DOMENICHINO'S ORIGINAL SIN, IN THE ROSPIGLIOSI GALLERY, CURIOUSLY REVERSES THE FAMILIAR BELIEF.



RAPHAEL'S MADONNA DI FOLIGNO, IN THE VATICAN GALLERY.



Aurora, by Guido Reni, in the Rospigliosi Gallery.

Titus (if one includes mosaics under the head of painting), the frescoes in Livia's villa, at the Farnesina, the Rospigliosi and Barberini palaces, the Baths of Caracalla, and in the Capitoline, Lateran, and Vatican collections, the last named containing some good Etruscan work.

The Roman catacombs give the best examples of Early Christian fresco; the Roman churches, Sta. Sabina, Sta. Costanza, Sta. Pudenziana, and the rest, of Early Christian mosaic; and the Vatican Library, the best collection of early miniatures.

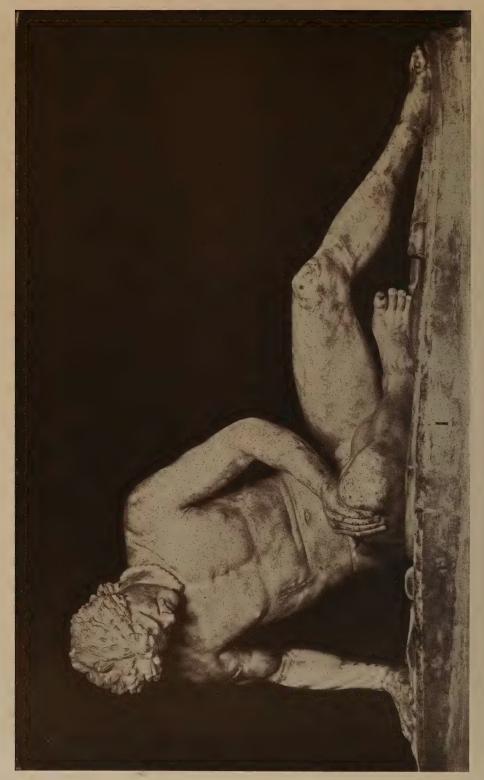
With the Gothic and early Renais-

sance periods Cavallini's work appears in Sta. Cecilia and in Sta. Maria Trastevere. Giotto's Navicella is placed in S. Pietro. Masolino frescoes in San Clemente; Fra Angelico decorates the Nicholas V Chapel in the Vatican; Botticelli, as well as Ghirlandaio, Signorelli, Roselli and Perugino paint in the Sistine Chapel, while the Umbro-Florentine, Melozzo da Forli, leaves his music-making angels at S. Pietro, and his Sixtus IV in the Vatican.

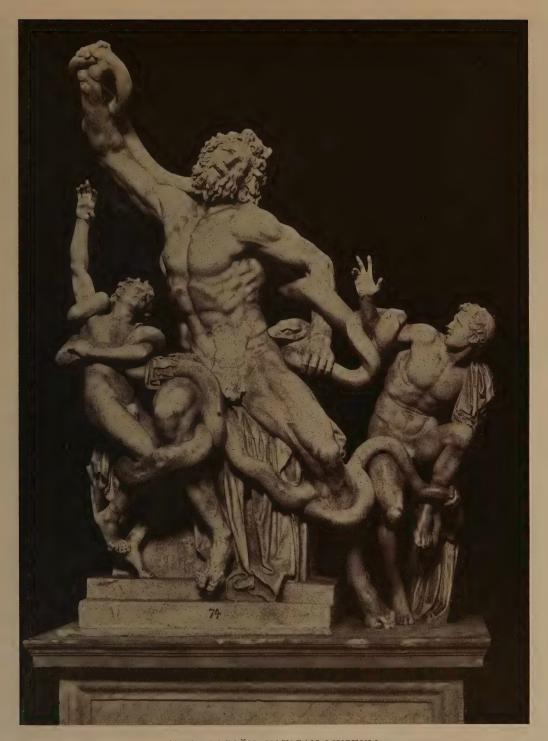
Of the High Renaissance need the student of art remember more than the ceiling and wall of the Sistine Chapel



"Jonah and the Whale" on the side of a Christian Sarcophagus in the Lataran Museum.



THE DYING GAUL OR GLADIATOR IN THE CAPITOLINE MUSEUM.



THE LAOCOÖN, VATICAN MUSEUM.



THE LUDOVISI ERINNYS OR FURY.

for Michelangelo, and the Loggie and Stanze of the Vatican Palace for Raphael? And he will recall also that some of the pagan brilliance of the Golden Age in Venice appears in Rome in such works as Titian's *Education of Cupid* in the Borghese Gallery.

Of the realists and eclectics who followed the masters, Roman galleries have their share. Caravaggio's sinister light shines in *St. Peter Denying His Lord* in the Vatican, the weak facility of the Caracci decorates the Doria Gallery and the Farnese Palace, Guido Reni is the glory of the Casino Rospigliosi, and Domenichino appeals to sentiment in the Vatican's *Last Communion of St. Jerome*, or to the pagan in his Borghese *Diana and Her Nymphs*. And so the pageant ends, as a great period ever must, in glorious insignificance.

For sculpture Rome possesses in her

streets and museums the finest collection ever erected or gathered in one city. The earliest of note is the terra cotta Apollo from the Etruscan Veii in the Villa Giulia. Then the whole host of fine copies and imitations of Greek masterpieces—the one signed work of Stephanus in the Villa Albani, and the Boy and the Goose thought to be by Boëthus, with the Dying Gaul, and the Marble Faun—all in the Capitoline Museum. The Marsyas after Myron comes in the Lateran collection, the *Discobolos* in the National Museum, as well as the Hellenistic Ruler, the Ludovisi Ares, the Ludovisi Throne, The Aphrodite of Cyrene, etc. The Quirinal Hill has the Horse-Tamers, and the Vatican—. We mention merely the Aphrodite after Praxiteles, the Apollo Belvedere, the Apollo Citha-



APOLLO BELVEDERE, IN THE VATICAN MUSEUM.

roedus, the Apoxyomenos after Lysippos, the Ganymede after Leochares, the Laocoön, the Meleager after Scopas, and the Tyche of Antioch after Eutychides.

Of Roman work one recalls the Marcus Aurelius on the Capitoline Hill, the relief of the same emperor in the Capitoline Museum, the reliefs on the arches of Titus, Constantine and Septimius Severus, and the columns of Trajan and Marcus Aurelius. Antinous as Silvanus graces the National Museum, as do those wonders of decorative art, the Ara Pacis reliefs, shared though they be with Florence. The Prima Porta Augustus is in the Vatican.

For early Christian times the sarcophagi and the little *Good Shepherd* in the Lateran, and the wooden doors of Sta. Sabina are a history in themselves. Nor can one forget the elaborate Junius



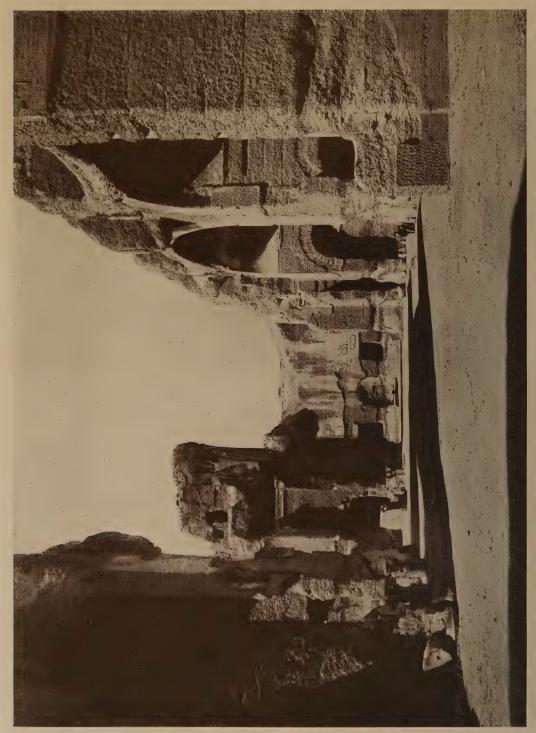
THE EMPEROR GERMANICUS, LATERAN MUSEUM.



SAPPHO. [See comment by Dr. Robinson, p. 147.]

Bassus sarcophagus in the Vatican. For Renaissance times Rome is full of fountains and tombs and altars, especially from the later times of Bernini, Algardi, and Canova. Michelangelo's *Pietá* is in S. Pietro, Arnolfo has baldacchini in Sta. Cecilia and S. Paolo f. l. m., and Andrea Sansovino tombs in S. M. del Popolo. And once one has cast a coin in the Fontana di Trevi, one never forgets Rome's decorative cascades of sculpture.

The field of architecture is perhaps even more completely represented in Rome than are the other major arts. The Romans both before and since have ever been great builders. The development of arch into dome and groin vault, the use of the "arch order", and the employment of polychromy



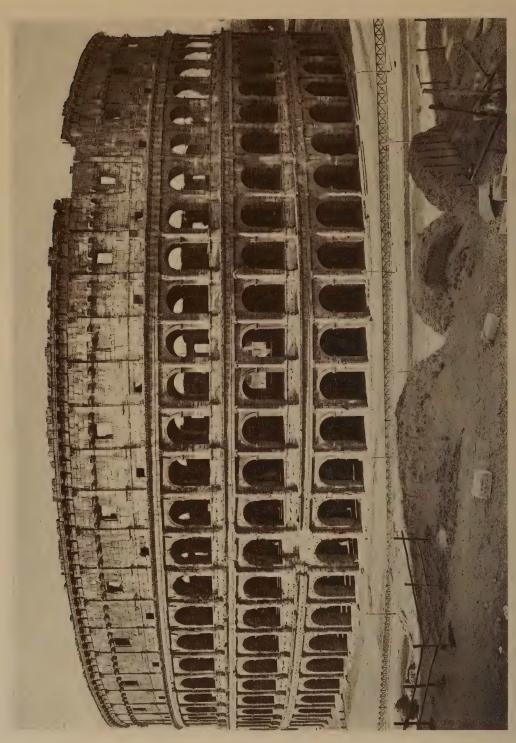
THE TEPIDARIUM AND CALIDARIUM OF CARACALLA'S BATHS, WHERE IT IS SAID 25,000 PERSONS COULD BE ACCOMMODATED AT ONCE.



INTERIOR OF THE PANTHEON, LIGHTED ONLY BY AN APERTURE IN THE CENTER OF THE ROOF.



THE BYZANTINE CLOISTERS OF SAN PAOLO FUORI-LE-MURA (OUTSIDE-THE-WALLS).



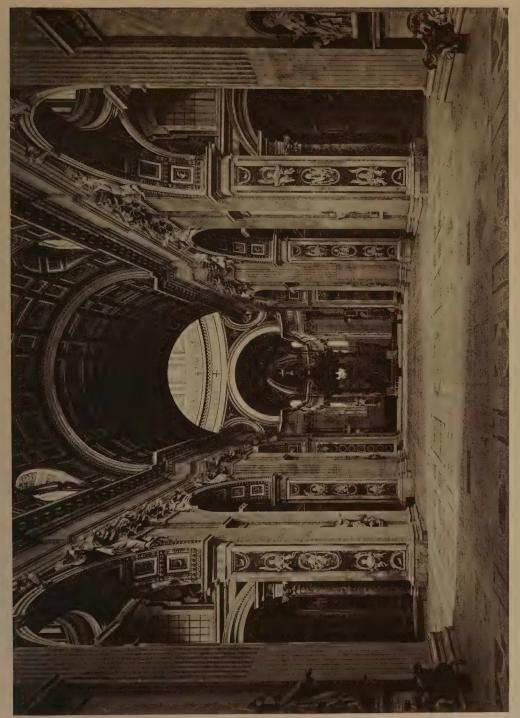
THE LEAST DAMAGED SIDE OF THE COLOSSEUM FINISHED AND OPENED BY TITUS A. D. 80.



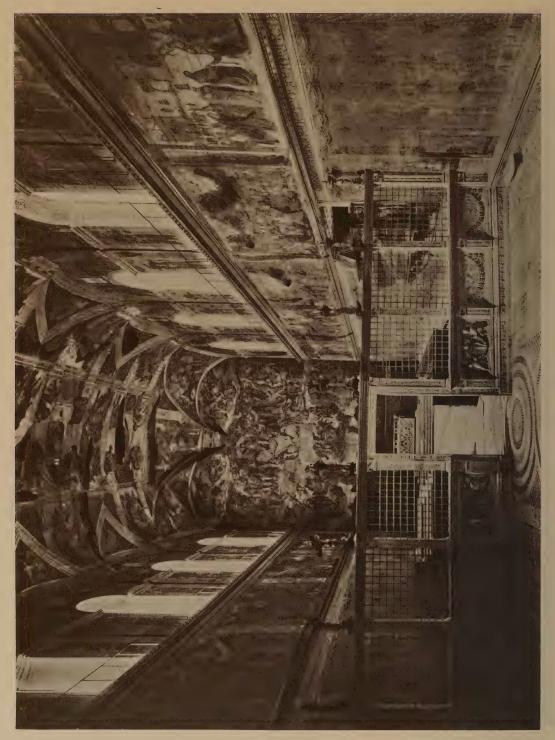
AN OLD VIEW OF THE ARENA OF THE COLOSSEUM, SHOWING PART OF THE SUBTERRANEAN PASSAGES, ANIMAL DENS, PROPERTY ROOMS, ETC. THE ARENA MEASURES 279 X 174 FEET—MORE THAN AN ACRE.



THE PIAZZA S. PIETRO, THE CATHEDRAL IN THE BACKGROUND, THE VATICAN AT THE RIGHT, AND ENCIRCLING THE SQUARE BERNINI'S VAST COLONNADES.



THE NAVE OF THE CATHEDRAL OF ST. PETER IS FAR FROM SUCCESSFUL. BERNINI'S GREAT BALDAQUIN OVER THE HIGH ALTAR WAS MADE WITH BRONZE TAKEN FROM THE PANTHEON.



THE SISTINE CHAPEL OF THE VATICAN, WITH MICHAELANGELO'S MASTERFUL FRESCOES.



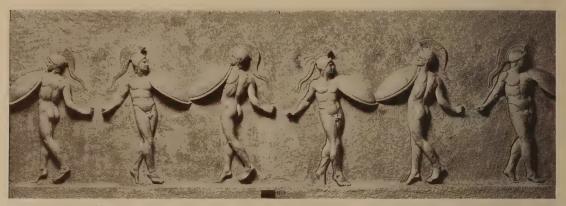
THE LAVISHLY FRESCOED MAIN HALL OR SALON OF THE VATICAN LIBRARY.

unknown to their classical predecessors mark many of the ancient remains of Rome. The roll-call is a long one: Colosseum, Pantheon, Basilica of Constantine (Maxentius), the Baths of Caracalla, the Arch of Titus, the Mausoleum of Augustus, the order of the Temple of Castor and Pollux, to name but a few.

The Popes continued where the Emperors left off, whenever there was enough money in Rome or elsewhere to make building possible. Both central and basilican types of churches appear in early Christian times, in S. Paolo f. 1. m., in S. Stefano Rotondo, Sta. Costanza, and many another. The Romanesque and Gothic develop elsewhere in Italy and Europe than in Rome, but with the Renaissance once more Imperial Rome commands attention. S. Pietro with its Michelangelo dome, like the Farnese and innumerable other palaces, shows the talent of

the Golden Age flowing toward Rome and the Papal Court. The fine group of buildings on the Capitoline and such questionable feats as the cupola of S. Carlo à Catinari show Rome in the Post-Renaissance period. Rome is full, perhaps too full, of the elaborate magnificence of the Jesuitical reaction. For modern times perhaps the finest work has been done in the scholarly restoration of the early churches and the remarkably arranged museums and fora. One does not forget the Museo Baracco with its choice simplicity, or the plans for connecting the imperial fora in one great civic center.* And there are those who admire the monument to Victor Emmanuel II. Skyscrapers are promised by Mussolini. But one hopes that the fervor for a new Italy will not set fire to the age-long treasures of king and consul, emperor and pope.

*See Art and Archaeology, Vol. XXI, No. 6, June 1926 ,pp. 279-289.



THE DANCING SOLDIERS IN THE HALL OF THE MUSES, VATICAN MUSEUM.

THE DECEMBER EXCAVATIONS AT NEMEA

By CARL R. BLEGEN

HANKS to the support of a group generous Philhellenes and friends of the American School in Cincinnati, it was possible in the late fall of 1925 to resume the excavations begun the preceding year at Nemea. In the work of the first season the possibilities of the site had been tested and found promising. A simple, well-preserved Greek bath, perhaps forming part of a gymnasium or a palaestra of the fourth century B. C., has been brought to light. Immediately adjoining it on the east, buried beneath the ruins of a large basilican church of Byzantine times, had been discovered remains of another spacious building apparently of the same date. Farther to the north a line of wall had been revealed which seemed to mark the boundary of a paved precinct surrounding the temple of Zeus; and among the foundations of the temple itself some evidence had been obtained making it clear that the structure as we now have it had been preceded on the same spot by an earlier sanctuary. Many interesting problems had been raised only to be left unanswered at the conclusion of the campaign. The results therefore established certain definite lines for further exploration.

The new campaign was begun November 30 and continued until December 24. The work was throughout in the charge of the writer, who was ably assisted by Oscar Broneer, Fellow of the Institute. Dr. John Day, Fellow of the School, was present from December 5 and superintended the digging in the stadium. The plans were made by W. V. Cash, Fellow in Architecture. Dr. Hill, Director of the

School, paid two visits during the progress of the work and gave invaluable help, counsel and encouragement.

Operations began with three definite objects in view. The first was to explore the region east of the temple to ascertain whether or not a formal ceremonial approach led up to the sanctuary. Such a "sacred way" lined with monuments and votive offerings is familiar enough at other religious centers in Greece and Asia Minor, and the existence of a similar street at Nemea seemed perfectly possible. early winter season also gave an especially favorable opportunity for digging in this quarter, since the currants and grapevines cultivated here were no longer in leaf and therefore permitted careful probing between the rows without injury, or even removal if necessary, at a much more reasonable rate of compensation than in the spring when in full leaf and bearing.

The second objective was the further examination of the Greek structure underneath the Byzantine church in order to determine if possible its size, plan and character. It was realized that this, too, involved extending the excavated area eastward into the adjoining currants.

The third object was to establish definitely the position of the stadium where the Nemean games were held. All topographers who have written on Nemea have agreed in placing it some 500 meters to the southeast of the temple in a great curving hollow, apparently artificial, which stretches far back into the hillside, though no excavations have ever been undertaken here to make the identification

certain. The deposit of earth brought down from the slopes above appeared to be fairly deep in this hollow, a circumstance which gave rise to hopes that if it really was the site of the stadium some remains of the structure might be found *in situ*. In addition, opportunity was found for exploratory soundings in two other directions, each of which yielded a large amount of new, unexpected material. The work in these five separate areas accordingly forms the subject of the present preliminary report.

The first broad trench laid out through the vineyard east of the temple gave almost purely negative results, as nothing was found in it except a silver drachme of Sicyon and a few bronze coins, all of Greek date. A second trench nearer the temple proved much more satisfactory, revealing part of a well-made foundation built of squared blocks of good *poros*. This was subsequently traced in each direction by means of a series of pits until both ends had been discovered. It was not possible to do more in the brief time at our disposal; the complete clearing of the structure had to be deferred until another season. Consequently it is not yet absolutely certain that the whole extent of the foundation, as established by our pits, really belongs to one continuous construction, although it appears so.

The foundation is oriented from north to south in a line parallel to the façade of the temple and 15.2 m. distant from it; the total length as given by the pits is 40.58 m. For a considerable part of this length it is not well preserved, most of the blocks from its east side having been removed, perhaps for use as building material in post-classical times. At the south end, however, the full width may still be

seen in a good state of preservation; it measures only 2.42 m.

The method of construction at this end is worth noting. The east and west faces of the foundation are formed by regular blocks of *poros* laid in a row with very careful jointing. Between these two lines there is now a core of rubble which seems to be composed chiefly of disintegrated *poros*, chips and fragments. But one large block still lying in place at the southeast corner indicates that this middle part of the foundation was also originally built of *poros* blocks rising to a slightly higher level than the exterior lines.

Along the east of the block preserved in situ, and returning around the corner along its south face, may be seen the much battered remnants of a row of fairly thin slabs of the same material apparently set on edge. A setting line which is visible on the blocks belonging to the outer rows as revealed in all our pits, indicates that these peculiar slabs once continued all the way along the whole foundation.

We thus appear to have, lying directly before the entrance to the temple, a long, extremely narrow substructure which evidently supported a still narrower monument of like proportions. Its ends projected northward and southward well beyond the lateral lines of the temple. So far as can be judged from our pits, this monument was a unit in itself: no other walls came to light which seemed to have any structural connection with it. The plan seems thus designed for a great sacrificial altar and there can hardly be a doubt that this identification of the monument is correct. The position facing the east end of the temple is peculiarly appropriate and is analogous to the arrangement found at many other Greek sanctuaries. A strik-



NEMEA, SITE OF THE EXCAVATIONS LAST DECEMBER.

ing confirmation of this identification was the observation that the soil surrounding the south end of the structure at approximately the ancient ground level was composed in large part of fine gray ashes and contained also numerous small fragments of burned bones. Without doubt these are the remains of burnt offerings once sacrificed on the altar.

The discovery of this altar at Nemea is of no little interest and importance, since it appears to be the first of its kind and impressive dimensions to become known in the Peloponnesus. Altars of the same general plan, but much smaller in size, have been found in the sanctuary of Artemis Orthia at Sparta, and fronting the temple of Artemis at Orchomenos; but for closer parallels one must turn to the early temple at Corfu and the Hellenic sanctuaries in Sicily.

The building over which the Byzantine church was later constructed, east of the Greek Baths, was examined by means of numerous trial trenches and pits. Its north and south walls were cleared for a considerable distance and

the east and west ends were found. It is of great size, having a width of about 20 m. and a length of some 85 m. The foundations, which have an average thickness of 0.93 m., are built of wellcut blocks of poros laid side-by-side as headers. Upon these was laid a euthynteria course, about 0.63 m. thick, made of similar blocks placed lengthwise. The next course, consisting of orthostates, is preserved in part on the south side; these blocks are about 0.43 m. thick, 0.725 m. high, and from 1 to 1.15 m. long. They are well-worked but were somewhat more carefully finished on their inner (north) face than on their outer. They are meticulously jointed, and the joints are usually marked by a narrow vertical groove or werkzoll at the end of one of the contiguous blocks. The bottom of the groove indicates the depth to which the final dressing of the face of the wall was to be carried; but, as was so often the case in buildings of the fourth century and of Hellenistic date, this final dressing was never executed and the grooves were left as a sort of decoration.



QUARTERS OF THE EXCAVATORS AT NEMEA.

A building so large as this must of course have had internal partitions, and some traces of dividing walls were, in fact, brought to light. One of these latter follows the longitudinal axis of the building, and in it is a well marked doorway with jambs and a threshold. The width of the opening is 1.54 m. Two other walls extend north and south and seem to divide the structure into transverse compartments. All these three partitions appear to be of Roman date, as their foundations are made with mortar. Just east of the Byzantine church traces of a Greek cross-wall were observed. No blocks remain in situ, but on the inner face of an orthostate in the south wall appears a regular anathyrosis, a careful dressing of the surface in Hellenic style to receive an adjoining block, which was set here at right angles to the wall.

In the north half of the building two column bases were found, clearly the supports of interior columns. A number of fluted Doric drums, re-used in the construction of the Byzantine church, seem to be of a suitable size to go with these bases—or, if these latter supported columns of the Ionic order, may belong to a corresponding exterior colonnade. No such colonnade

has yet been found. If there was one it must have stood on the north or south side of the building beyond the area excavated.

This building still offers many problems: its interior plan is not known nor the position of the entrance or entrances; furthermore, its relation to the structure containing the bath is still uncertain. Since it is of exactly the same width and its north and south lines continue those of the latter building, it is evident that the two edifices belong to one plan. Perhaps both form parts or separate units of a huge gymnasium. The space between the two measures 8.83 m. Possibly a road may have led through this opening in the direction of the temple. Some of these problems can no doubt be solved by the complete excavation of the east end of the new building, which it is hoped may be undertaken in the next campaign.

During the digging in this area we found a small fragment of a well-cut inscription, apparently a building account, perhaps belonging to the stone found by the French excavators years ago and possibly containing the record of the construction of the temple. It is written in the Ionic alphabet in Doric dialect and exhibits two examples of the letter digamma, which here seems to have been retained to a surprisingly late date.

The work done in the stadium this year was mainly exploratory. It was limited to the north end of the stadium below the modern road, since this area lay fallow and could be investigated without compensation, whereas the south end was planted to barley and heavy damages were asked for any destruction caused. The exploration of the north end was also preferable for a test because, due to the slope of

the ground, the deposit of earth covering possible remains here was clearly far less deep than at the south. This last observation was speedily verified

by our trial trenches.

It must be admitted that the actual remains of construction revealed here are of far greater significance than might appear at first glance. recognizable trace of built seats came to light nor of a wall bounding the race course. But in a series of short cross pits there was uncovered a long water-channel running from south to north, very similar to the channel bordering the stadium at Epidaurus, and here too unquestionably marking one side (the east) of the course. channel is relatively deep and narrow (width o.10, depth o.05); not a broad gutter for drainage, but clearly meant to provide a supply of water for drinking. It is hollowed out in the top of a line of slabs of poros set on edge. These blocks are 0.30 m. thick, and 1.725 m. long. At one point was found a large settling basin cut in a rectangular block, roughly a parallelogram with rounded corners. The basin, too, is closely similar to the basins which occur at regular intervals along the water-course at Epidaurus.

The part of the channel revealed by our trenches must have been near the north end of the stadium, since the last preserved block is about 180 m. from the curve of the hollow at the south end; the total length of the stadium was probably not far from the The channel has a slight usual 200 m. downward slope toward the north, not more than 1.5%. At the northernmost preserved end the blocks are only some 0.30 m. below the present surface of the ground; in our last pit toward the south, just below the modern road, the top of the channel is more than

1.50 m. deep. Beyond the road southward the accumulation of soil grows rapidly deeper, so that at the south end of the stadium the water-course must be buried under seven or eight meters of earth. The *poros* blocks apparently projected only about 0.25 m. above the level of the race-course itself; consequently if there was any built portion of the stadium, steps, seats, barriers, etc., something should still be preserved under the thick protective covering of earth at the south end; and it is here that we may hope for valuable results in the next campaign.

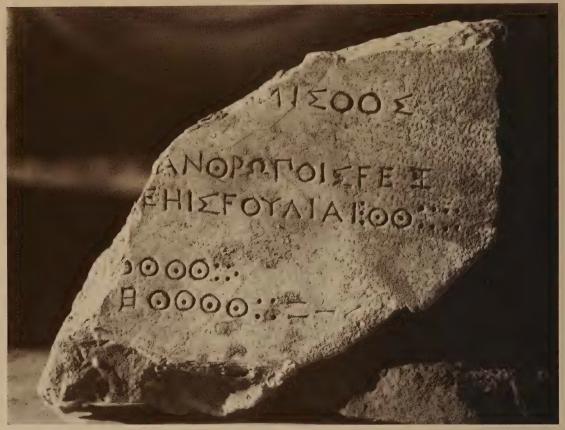
An interesting discovery at Nemea this year must be credited to Mrs. Spiro Peppa, the wife of one of our workmen, who brought for our inspection a handful of potsherds and a figurine of terracotta which she stated had been turned up by the plough in her field on the slope of the ridge bounding the valley on the east, in a region called *pezoulia*. She was persuaded to point out the exact spot to us and we immediately began a trial trench. Directly beneath the surface of the ground was uncovered a large mass of pottery, evidently a deposit of votive offerings removed from a shrine. These ex votos had clearly not been thrown away



House covering the Greek Bath at Nemea.

as worthless rubbish, but had been carefully buried in a small pit hollowed out in *stereo*, or the native rock, for the purpose. The pit was roughly circular with a diameter of about 2.00 m. and a depth at the center of 1.00 m. Most of the vases lay together near the middle of this area, closely packed one

though the bulk of the vases seem to be Proto-Corinthian and Corinthian fabrics; and the main part of the deposit thus appears to belong to the seventh and the sixth centuries B. C. Many of the small pots were removed intact, though the great majority were badly crushed and shattered. As all the



In the Greek building under the Byzantine Church this inscription was found. It may have been part of the construction accounts of the contractor.

inside another. The deposit comprised several hundred small vases, cups, *skyphoi*, jugs, *aryballoi*, dishes, etc.; and a number of figurines of terracotta. The latter were chiefly seated female figures of the archaic type known from the Argive Heraeum, Tiryns and elsewhere. The pottery includes a few specimens of the Geometric style,

material was carefully collected these latter can eventually be reassembled and restored. The work of cleaning and mending has not yet been commenced, since the fabric was in all cases very soft and easily dissolved into clay, and the painted decoration was not well enough preserved to stand treatment in acid. When the material

has thoroughly dried out and recovered its hardness it can be properly cleaned and put together, and will constitute an important collection of pottery of the early Greek period at Nemea.

The fifth and most unexpected discovery of the season was made on the east slope of the hill called Tsoungiza, which rises just west of the village of Heraklion and which in 1924 was found to bear the remains of a prehistoric settlement. Not far above his house at the edge of the village, Costas Koutsouris recently made a circular aloni or threshing floor. Owing to the slope of the ground, he first cut a broad, curving incision into the hillside, the earth and stone thus removed being utilized, with the support of a retaining wall, to form a wide terrace on the east which provided space for the eastern half of the circle. The level floor of the aloni was thus in part made of earth, in part hewn in native rock, a soft poros which everywhere on this hill lies just below the surface of the ground. In the western part of the aloni it was observed that the rock terminated in an almost straight vertical line running from east to west, and was succeeded toward the north by a floor of hard packed earth. This earth when examined was found to contain numerous pebbles and potsherds, a circumstance which pointed to the conclusion that it was really an ancient fill and demanded further investigation. The straight line of demarcation between the filling of earth and the rock led indeed to the hope that we had found the *dromos* or entrance of an early rockhewn tomb.

Permission having been obtained from the owner, part of the western half of the *aloni* was accordingly excavated; since the time available was short this first pit was limited to a space roughly 4 x 5 m. in area. The fill proved to extend to an average depth of 4.40 m. below the platform of the threshing floor, and from its character it became clear that we had come upon a large natural cave, the roof of which had fallen into the chamber, completely filling the cave to the level of the clarific hillide.

of the sloping hillside.

The full size of the cave cannot be determined without further digging, but it is certainly of very considerable dimensions. From superficial indications it appears to continue at least ten meters westward beyond our pit, perhaps much more, and broadens out to an unknown distance toward the north; indeed, the small area uncovered by our pit seems to be merely a sort of antechamber to the real cave itself. The complete exploration of this latter, which will be a large undertaking, will have to be resumed in the next campaign at Nemea and may be expected to yield results of very great archaeological and historical value.

Unquestionably the cave had been used by man for a long period both before and after the collapse of its roof. There were no remains of human skeletons. The bones found were all those of animals: among the latter were certainly included sheep, and other larger quadrupeds may be represented. A vast quantity of potsherds was collected, filling more than twenty baskets; the whole of this material appears to belong to the Neolithic period. Owing to its soft, decomposed condition, as a result of the dampness to which it had so long been subjected, it has not yet been cleaned: it seemed wiser to wait until exposure to the air should permit it to dry and harden. The fragments have been kept in separate boxes according to the depth at which found, and when they are in

satisfactory condition for study may provide important stratigraphic evidence for the development of pottery in the Neolithic Age. In the meantime it may be said that several kinds of ware are represented.

The bulk of the sherds belong to perfectly plain vessels without decoration. The two commonest shapes are black knobbed ware found at Orchomenos in Boeotia, and to the corresponding red ware so characteristic in the earliest layers at the Neolithic sites in Thessaly.

Another kind of ware, of which many good specimens were found, bears a decoration applied in red paint on a white slip or in red paint on a buff



THE GREEK BATH, SHOWING THE SUBSTANTIAL PRO-TECTION AFFORDED AGAINST FROST AND HEAT.



NEMEA STILL PRESENTS MANY MYSTERIES TO THE STUDENT.

a very deep bowl with a well-made, narrow, raised base, and a similar, gourd-like vessel with a rounded, conical bottom. Many of these pots are almost coal-black in color; others are buff and some appear to be red. In all cases the surface is smooth, often brightly polished; frequently it bears a few small raised knobs or bosses, sometimes in rows, sometimes irregularly distributed. This fabric, which is very good, is clearly akin to the plain

ground, and is unmistakably related to the similarly decorated pottery also belonging to the First Neolithic Period in Thessaly. The decoration consists for the most part of simple linear geometric figures, often filled with parallel lines or cross-hatching. The shapes are not very different from those represented among the plain wares; the fabric is excellent and the surface smoothly polished.

(Concluded on page 139)



A DOLMENIC PILE.

THE DOLMENIC REMAINS OF PORTUGAL

By ISABEL MOORE

well-known writer has divided the archaeological taste of a human being into the period of emotional interest, the period of neglect and the period of scientific attention. The first and last are not incompatible with each other. The survival of the first, rather, accentuates and helps the last, so that one may romance over the description of the Arroyolos dolmen given by George Borrow in *The Bible In Spain* at the same time that one is measuring it. For, indeed, the study of dolmens is a comprehensive and gentle hobby.

Much is known about the archaeological remains of other European countries, but little about those of Portugal. Yet Portugal is a most valuable and interesting section of the Spanish peninsula, and her archaeological remains are beautiful and genuine. Perhaps some day, archaeologists may get around to appreciating this fact.

Ethnologically the component races of Spain and Portugal have been about

the same. So far as tradition may coincide with actual record, the non-Aryan race called Iberians—perhaps, and perhaps not, a distinct branch of the Melanochrei, the purest survivals of which are to be found in the "hard and rough old land" of Galicia and the Asturias of northern Spain—was the earliest in the peninsula. The name Iberian was given by the Greeks, in the first place, to such of these people as were settled along the eastern coast and the river Ebro; but these Iberians of the Greeks were, strictly speaking, Celtiberians of the later Neolithic Age, descendants of an amalgamation of the earlier Iberians with migratory waves of Celts, who were Aryans.

Of Palaeolithic remains there are few in Portugal; or, at least, few have been recovered except chipped flints. There are caves in Portugal not unlike those of southern France and the Pyrenees, promising revelation, but they have been very little explored by even the Portuguese archaeologists, and



BUILT IN 1388 BY THE CONSTABLE D. ALVES PERREIRA. DESTROYED BY THE GREAT EARTHQUAKE OF 1755 AND USED NOW AS THE MUSEUM OF THE PORTUGUESE ARCHAEOLOGICAL ASSOCIATION.



THE ONLY PORTUGUESE DOLMEN WITH A WINDOW OR APERTURE—WHETHER THIS IS AN ARTIFICIAL OR A NATURAL OPENING IS A MUCH DISCUSSED QUESTION AMONG PORTUGUESE ARCHAEOLOGISTS.

never by the archaeologists of other countries.

Of Neolithic remains, however, there are many known survivals in Portugal. Not only are there great numbers of implements, but there are also shell heaps in the valley of the Tagus that probably belong to the earlier stages of Neolithic development and are similar to the Kjokkenmoddings of Denmark. Furthermore, there are many tumuli and the vestiges of lake-dwellers at the low mouths of some of the rivers. And the dolmens are the most numerous as well as the most interesting of all.

Dolmens are groups of menhirs, or single stones, forming a cromlech and having on top of them as a covering a *mesa* or table-rock. Probably they were originally surrounded by earthen mounds, which in most cases have entirely disappeared. Most dolmens

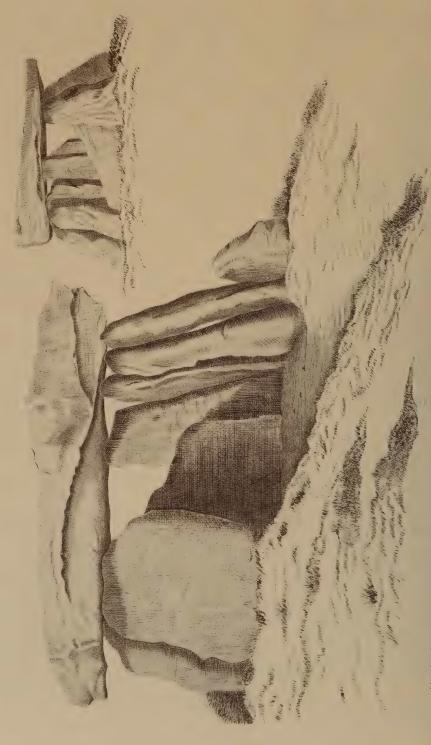
easily admit a human being erect, and many are much higher. The single-roomed dolmen of four or five stones and *mesa* is the earliest as well as the most widely distributed type. The larger dolmens of several chambers belong to western and northern Europe also,

but probably to a later period. Some archaeologists prefer to think that only the Celts were the dolmenic people; but the fact that dolmens are found along the whole line of march pursued by primitive Iberian or Berber races on their westward course would seem to indicate that dolmens were erected and used by people antedating the Celts. In reality the two theories do not conflict. Single-room dolmens may have been erected by the earliest Iberians, or by the later Iberians of the Greeks (the Celtiberians) and the migratory Celts, when they came along, may have adopted the dolmenic custom of their predecessors or associates, improving upon and enlarging the original form. The building of dolmens may even have continued throughout the Greek and Phoenician, or Carthaginian, association of the Metal Age in the Spanish peninsula, until the tribe of Celtiberians called Lusitanians became finally subjected to the Roman yoke. But the dolmens of Portugal are all of the primitive type, having been probably built, therefore, by the earliest people and merely used by the succeeding races.

Indications are that the south of Portugal was inhabited by the Iberians or Celtiberians earlier than the north. Yet the north as well as the



A DOLMEN OF THE NORTH THAT PROBABLY HAD MORE THAN ONE CHAMBER.



THERE ARE EVIDENCES OF A GALLERY OF APPROACH AND OF A MOUND. THE DOLMEN OF ANCOSA IS THE FINEST DOLMEN IN THE NORTH OF PORTUGAL.

south abounds in dolmenic remains, while—rather curiously—middle Portugal has very little of such archaeo-

logical treasure.

Our actual knowledge of Celtiberian history is derived mainly from a variety of coins which are inscribed in an alphabet having many points of similarity with the western Greek alphabets, and, in some instances, with the Punic. This is but rarely found in inscriptions, and only a few words of the dominant language of the Iberians or Celtiberians have been preserved. The earliest date we have regarding the Celts is in Herodotus, where he alludes

to the Celts as occupying the south of Cynetes (in Portugal).

So we do not know, and doubtless never shall know, for what purpose the dolmens served; whether they were tombs, or altars, or temples; monuments of the migratory march of races, or the equally migratory march of times and seasons. Yet they still stand as they have stood down through the ages, nearly always opening to the east, and grim, isolated, mute and hoary in their evidence, the most ancient edifices now in existence that have been erected by man in Europe.

THE DECEMBER EXCAVATIONS AT NEMEA

(Concluded from page 134)

Some fragments bearing incised decoration seem to represent still another kind of ware; but it is still too early for a complete classification and evaluation of the material. It may safely be said, however, that this pottery already constitutes the most important discovery of recent years in the Neolithic field, and when the rest of the rich deposit in the cave has been cleared out the contribution of Nemea toward the history of the civilization of the Stone Age in Greece will be of noteworthy significance.

To complete this preliminary report brief mention should be made of another task undertaken during the campaign; namely, the provision of adequate permanent protection for the Greek bath discovered the preceding

year. It is hardly necessary to state that one of the first obligations of a conscientious excavator should be to take all possible measures for the conservation and lasting preservation of the antiquities he uncovers, and to leave them in such a state that they can be properly seen and understood. The generosity of our supporters in Cincinnati has now enabled us to do this on a particularly satisfactory scale at Nemea. In accordance with plans worked out by Dr. Hill this work was begun in December and has now been carried well along toward completion. The roof will soon be in place and the Hellenic bath at Nemea will thus be assured of the permanent preservation its interest merits.



THE OSEBERG SHIP IN QUEEN AASA'S BURIAL MOUND BEFORE ITS COMPLETE EXCAVATION AND REMOVAL.



A TYPICAL NORWEGIAN BURIAL MOUND SUCH AS CONCEALED THE GOGSTAD AND OSEBERG SHIPS.

THE NORWEGIAN VIKING SHIPS

By SOPHIE GRAM

© by the Author

Norway, particularly along the coast, one may occasionally observe rounded mounds. At times they are large, at times small, but always of a certain characteristic shape. They often are the graves of kings and chieftains of the olden times.

The early history of the world is to a great extent built on what has been preserved and found in the burial places from times past. And the opening of these mounds, called Viking graves, has likewise given rich results and thrown new light on the days of the Vikings. The most remarkable ones are the ship graves, which are typical of Norway, and in which many rare finds have been made. The vessels that used to sail, plundering from coast to coast, have been lying for centuries buried in clay and covered by earth and stones, as the last resting place of the chieftains. However, not only men were buried in this manner. It has been found that even women of the highest classes were interred according to the same fashion. With a man were placed his weapons and tools, and with a woman, her jewelry, the best of household furniture as used in the daily life, and chests with gold and silver.

There must have been serious reasons for the sacrifice, in honor of the demised ones, of so many valuables and even of so important a treasure as a complete vessel. The explanation for this is found in the belief entertained by the ancient Norwegians, like so many other peoples—primarily the Egyptians, the Phoenicians and the Etruscans—that after death would begin a new life, where all the usual things were needed. Therefore it was essential to equip the graves not only with necessities, but also with the luxury and splendor to which the wealthy and noble were accustomed while alive. This primitive religious belief belongs to the general human conception at a certain stage of civilization. Peculiar it is, however, that this theory and the corresponding burial customs did not appear in Norway until the last centuries of its antiquity. To the Vikings

it was a natural and matter-of-course idea that the last journey would lead them across the vast ocean, where only their vessels could take them. The chieftain must stand in the prow when meeting the great gods, appearing as regal in death as during his stormy life.

About 800 A. D., when the so-called period of the Vikings commences, Norway was split up into realms of minor kings and powerful chieftains. Sanguinary feuds were being carried on among the factions. Nobody had the feeling of belonging to one country or one nation. In the latter part of that century these kingdoms were rallied into one orderly unit. The man who accomplished this task naturally came from the most civilized part of the country, where lived wealthy and influential families.

The open, fertile landscapes around the town of Tonsberg, bordered by the sea and the protecting line of islands outside, was at that time the center of prosperous communities and in touch with foreign countries. A life of great activity was displayed in Viken, which was the name of this district. Hence the name Viking means a man from Viken. The finding there of two splendid craft, the Gogstad and the Oseberg ships, supposedly from about 800 A. D., has given us valuable aid to a better understanding of that time. Furthermore, it strongly refutes the idea, so generally entertained, that the people from Viken were semi-barbarians.

The Gogstad ship, a model of which is to be seen in Chicago, was excavated in 1880. It is now exhibited in the col-



Two tillers or steering-arms from the Oseberg ship.



A VIKING SHIP SAILING OUT ON ONE OF THE RAIDS THAT MADE THE NORTHMEN FEARED AND HATED THE WORLD OVER.

lection of antiques of the University of Oslo (Kristiania). In the burial chamber of this ship was found the skeleton of a man. Otherwise the grave was stripped of nearly all its contents. Violators had broken in, evidently long ago, and centuries have passed by since the grave was opened. In spite of the long time between that event and our days, one believes in having identified both the man who was buried in his ship and the plunderer. Strange as it may seem, the robber was no other than the great Norwegian saint-king, Olav the Holy. In his early days he had the grave opened to possess himself of its riches in order to equip himself and his men for a raid on England about the year 1000.

During the time of transition, when Christianity commenced to gain power, people lost the feeling of piety for the "graves of the heathens." Plundering of the mounds was therefore not considered as sinful. The kings and their men did not hesitate to break into and loot these burial places. On the contrary, it was looked upon as a sign of courage that somebody ventured in "to struggle with the dead one" in order to deprive him of his possessions.

The man who was "laid in mound" in the Gogstad ship was the potent Gudrod Veide-King from Viken. His second wife was named Aasa, daughter of King Harald of Agder. By force she was married to Gudrod. Only a few years afterwards, however, she re-



Queen Aasa's royal sleigh was buried with her in the Oseberg ship.



Queen Aasa's burial ship had lines that have never been improved for beauty and grace.

venged herself by having a servant kill her husband when he boarded his ship. Being a capable queen, she reigned in Viken for many years after Gudrod's death. Her son was King Halvdan Svarte, and his son, the great King Harald Haarfagre, made Norway into one kingdom about the year A. D. 872. Queen Aasa was buried in her own vessel, now called the Oseberg ship. Like her murdered husband, she was also laid in a mound on one of the royal estates. For about 1100 years they have been lying there. A mere chance again brought them forth and gave us a rare glimpse into the culture and habits of those days.

The character of the Oseberg ship, and the fact that it is so gorgeously embellished, indicate that it was intended for short trips in fair weather. It was a ship built for the personal use of a woman of high rank and not for long excursions and warfare. In design it is unusually spacious, and its lines are

gracefully curved. When the queen boarded the ship with her fair ladies and her courtiers, it was a colorful sight. The red silk sails fluttered in the breeze. Motley cushions and rugs were scattered on deck and under the striped purple tent midships. Thirty bondmen were seated at the oars, ready to row off.

The interment of Oueen Aasa was attended by great splendor. Lavish offerings, the rumors of which spread far abroad, were made at the grave. In her honor fifteen horses, four dogs and one ox were sacrificed. On board the vessel the gueen was surrounded by a luxury which is astounding for those days. In the grave was placed her bed with down pillows and feather quilts. The walls of the burial chamber were covered with costly rugs from foreign countries, as well as with hangings, woven by the queen herself and her maidens, and dyed with vegetable colors. She had with her her lamps,



THE ROYAL CARRIAGE QUEEN AASA TOOK DOWN INTO THE GRAVE WITH HER.



THE GOGSTAD SHIP WAS A SIMPLER, STRONGER TYPE OF VESSEL THAN QUEEN AASA'S BARGE, AND WAS ABLE TO CRUISE STORMY WATERS.

sewing equipment and all imaginable personal things, such as clothes and linen, kitchen utensils, chests with jewelry, a carriage and four of her finest sleighs, also vegetables and grain. For entertainment there were chessboards, decanters with wine, walnuts and wild apples. In this way the queen would not feel lonesome on her last and longest journey, being surrounded by personal belongings. Her closest bondwoman went with her to death. She had to give up her life in order that the queen should have company on the way to Valhalla. Perhaps she was killed according to the sacrificial ceremonies before being taken on board. But she may have gone into the grave to sit down beside her dead mistress,

guarding her last sleep until her own life slowly ebbed out.

The Oseberg ship is one of the most remarkable finds ever made in old graves. On account of its richness in beautiful wood-carvings, on the ship itself as well as on the carriage, sleighs, bed and other objects on board, it is practically unique north of the Alps. The abundance of ornamentation is impressive. On the carriage human heads are carved so skillfully that they may nearly be characterized as portraits. In general, this art is so elaborate in all details, so perfect of form and bold in the great lines, that it ranks with the foremost artistic achievements of that period in Western Europe.

Undoubtedly, at Vestfold County in

Viken, there must have been an old school of art, which, for some generations before the time of the Vikings, developed its style and individual technic.

The Oseberg ship was also violated about the same time as the Gogstad ship. The robbers took most of the gold and silver, but fortunately did not

carry off everything.

With great effort and care the ship has been excavated and restored. Its beautiful contents are now preserved in the Historical Museum at Oslo as a proof of the highly developed culture and appreciation of art prevalent among the Norwegians 1100 years ago.

There are many other large shipgraves in Norway, such as those of Tune and Myklebostad. Some of the mounds contained the bosses of shields. Anvils, pincers, sledges and other metal-working tools were also found, clear evidences of an advanced civilization which asked odds of none.



THE OSEBERG SHIP WAS ELABORATELY CARVED AND DECORATED.

THE HEAD OF SAPPHO ON THE COVER

By David M. Robinson

THE head reproduced on the front cover of this number may be a good Roman Augustan copy of the head of the bronze statue of Sappho which Silanion made in the early fourth century B.C. This bronze statue stood in the prytaneum at Syracuse and was stolen by Verres according to Cicero. Cicero praises the statue highly, "so perfect, so refined, so finished; exquisitely portrayed." This head shows the influence of the original bronze in the hair, the sharp eye-lids, the nose, and the lips which resemble bronze technique. The head is similar to the Oxford bust which I reproduce on plate 20 of my book "Sappho and Her Influence," and which has been called Sappho by P. Gardner. It is

similar to the statue of a Greek poetess in the Palace of the Conservatori at Rome. The narrow eyes, long nose, small, delicate mouth, the large flat cheeks and round chin, and oval face appear also in busts of Sappho in the British Museum, the Borghese Palace, in Mrs. Brandegee's collection in Boston, in Constantinople and elsewhere, though the hair is different. Another example of the Palatine type of Sappho has recently been found by Dr. Shear in the excavations in the theatre at Corinth. The statue, of which only the head has been found, probably stood in one of the libraries which adjoined the temple of Apollo on the Palatine and in which Augustus often held meetings of the Senate.



THE POULTRY YARD, BY JAN HAVICKSX STEEN. OWNED BY THE MAURITSHUIS MUSEUM IN THE HAGUE. DATE: 1660. PROBABLY PAINTED AT WARMOND.

NOTES AND COMMENTS

JAN STEEN'S TERCENTENARY AT LEIDEN

From June to October the city of Leiden, Holland, commemorated the birth of Jan Havicksz Steen, the painter, in 1626, with an exhibition under royal patronage of some eighty of his remarkable canvases in the Lakenhal Museum. As one of the great figures of Dutch painting, Steen distinguished himself by the admirable correctness of his anatomical proportions, composition, the clearness and transparency of his coloring, and a freedom and spirit of touch that rank him among the masters. The Lakenhal collection—

the first comprehensive survey of his work it has ever been possible to gather together—comes from abroad as well as from local sources, and affords striking proofs of the wide variety and range of his subject matter, which runs the gamut from scenes of drunken jollity in a tavern to barnyards and stately interiors, portraits, and subjects instinct with drama. In this respect he is excelled only by Rembrandt among the Dutch figure-painters. earlier work is rich in Biblical subjects and domestic tableaux full of small, intimate figures. His favorite themes appear to have been homely scenes chosen from the life about him. One remarkable feature of his work is the seemingly entire absence of any preliminary sketches or studies for his total of between 500 and 1,000 finished works. Dr. Martin, Director of the Mauritshuis at Hague, comments upon this in his book on Steen and concludes that the painter made only a

few hasty lines, working out his results largely from

Steen studied as a lad under the German historical painter Nicolas Knupfer at Utrecht, and may have had drawing lessons before that from Jacob de Wet in Haarlem. In 1644, at the age of 18, he went to Haarlem to study with Adrian van Ostade and Jan van Goyen, whose daughter he married in 1649. Their five children appear frequently, along with one or both parents, in a large number of paintings. So do the artist's favorite studio properties: his lute, a huge chair, a chest, a sword, and so on. The Leiden show, with canvases typical of Steen's various phases of development, made an absorbing study, and revealed in certain instances the flashes of satire with which he illuminated the life

of his times in a truly Hogarthian manner. After twenty years his first wife died, and six years before his death he married the daughter of a Leiden bookseller. This last period was his weakest, for the pictures painted then all show haste and a less careful finish than his early work.

THE FLETCHER MEMORIAL AT SANTA FE

A bronze memorial tablet to the memory of Alice Cunningham Fletcher was unveiled on the South wall of the patio of the Santa Fe Art Museum on

August 9, following the annual Fiesta. Director Edgar L. Hewett, who presided, said in part: 'Friends of Alice Fletcher are gathered today to express their thankfulness for the noble life she lived and the noble work she did. Nothing we can do can add anything to the splendid memory Alice Fletcher. The life she lived is more enduring than any bronze. But her old associates in scientific work and her friends of the

Woman's Board of this institution who came under the spell of her lovable personality wanted to place here a lasting record of one phase of her life work. So they caused this bronze tablet to be made, and today we are privileged to dedicate it. The sculptor was Mr. Bush-Brown of Washington, a lifelong friend. Mr. William H. Holmes watched every detail of its creation with Francis La Flesche, the adopted son of Miss Fletcher, and Mrs. Mitchell Carroll. The relief is now installed in



THE FLETCHER TABLET.

the institution which Alice Fletcher helped to create and which she endowed with her splendid mind and personality. . . . As no other anthropologist ever did, she learned the mind of the Indian race, interpreted it, and expressed it. That will stand forever as a supreme achievement of the greatest woman ethnologist that has lived."

The picture of the tablet on this page is reproduced by courtesy of the Art Museum and of *El Palacio*, the organ of the School of American Research at Santa Fe.

In the Twenty-fifth Annual International Exhibition of Paintings held by the Carnegie Institute in Pittsburgh this month, about 300 canvases will be shown, from October 14 to December 5, inclusive.

GLOSSARY

(Continued from the last issue. For explanations, see issues of June and July-August, 1926.)

æ'gis: (1) in Gr. mythol., the storm-cloud which wrapped the thunderbolt; given by Zeus to Apollo and Athena for safe-keeping; (2) the skin of Amalthea the goat who suckled Zeus, given by him as a shield to Apollo and Athena. [This later form of the legend gradually crystallized into the familiar scaly mantle or cloak, bordered by serpents and having the Gorgon's head in its centre, the whole turning to stone any who looked upon it.] (3) Any defensive armor or shield affording perfect safety.

Æ'gi=um: in Gr. history, the Achæan city where the

A. League held its conferences.

Æ'gos=pot'a=mi: the final battle of the Peloponnessian war in B. C. 405, in which Lysander defeated the Athenian fleet on the A. river in the Chersonesus, Thrace.

æl: in Norse mythol., the nectar the dead heroes quaff

in Valhalla, served by Freya.

Æ'li-an: (1) Tacticus Ælianus, a Gr. orator and tactician of the IId century; (2) Claudius, a Ro. writer of natural history who fl. in the IIId century; (3) Lucius, one of Rome's IIId century tyrants; (4) Meccius, a Ro. physician of IId century fame.

Æ'li-us: Sextus P. C., the IIId century Ro. author of

the Ælian Law.

A-el'lo: in Gr. mythol., one of the Harpies.

Æ-mil'i-a: (1) wife of Scipio Africanus and grandmother of Caius Sempronius and Tiberius S., the Gracchi; (2) the name of two Vestals.

Æ=mil'i=us: (1) Mamercus, a dictator of Rome: d. B. C. 437; (2) Paulus, a Ro. Consul and Christian martyr: d. B. C. 216.

Æ-ne'as: in Ro. mythol., the son of Anchises and Venus, and hero of the Trojan War in the Æneid; when Troy fell, he fled to Italy and made himself King of Latium.

Æ=ne'id: Virgil's epic of the career of Aeneas.

A=e"ne=o=lith'ic: belonging to the final period of the Neolithic, when copper tools began to replace flint

Æ=o'li=a: a region in ancient Greece or Asia Minor

inhabited by the Eolic people.

Æ=o'lus: (1) in Gr. mythol., god of the winds; (2) the legendary founder and king of the Eolic people in

Æ'on: in Phoen. mythol., son of Colpias and Baau, the primeval deities, and with his brother Protogonos, the first mortal; Æon discovered the value of fruit as food.

æ=ra'ri=um: (1) in Ro. history, a public treasury; (2) adj.: fiscal; (3) a Ro. commoner of ancient times, of the lowest rank, who paid only a poll-tax, but

could not vote.

A-e'ri-an: in early Church history, a member of a IVth century reformed sect in Asia Minor, formed by and named for Aerius.

æ-ru'go: (1) verdigris; (2) the green patina adhering

to old bronzes.

æs: in Ro. history, money of either bronze or copper; a. gra've: bronze coins minted during the Vth century, B. C.; a. ru'de: the primitive Ro. money not coined but cast in weights ranging down from 2 lb. to 2 oz.

Æ'sar: in Etrusc. mythol., the Supreme Being.

æsc: an armed Norse galley of ancient times.

Æs'chi=nes: a IVth century Gr. orator and rival of Demosthenes.

Æs'chy=lus: Gr. tragic-dramatic poet, b. B. C. 525; d. 456; the "father of tragedy" and inventor of stage

Æs"cu=la'pi=us (Asklepios): in Gr. mythol., the son of Apollo and first of physicians; deified as the god

of medicine.

Æ'sir: the twelve Norse gods of Asgard. Æ'son: in Gr. mythol., the father of Jason.

Æ'sop: the VIth century, B. C., Greek fabulist. æ-sym'ni-um: a building constructed on advice of

the Oracle of Delphi, by Æsymnus of Megara. A-e'ti-an: in Church history, one of the extreme Arians of the IVth century, led by Aetius the Anti-

ochan. A=e'ti=us: (1) a Ro. general of the Vth century; (2) the Arian theologian, who fl. about 367; (3) a Gr. physician and author of the Vth century

Æt'na: (1) an ancient Gr. city of Sicily; (2) an active Sicilian volcano, 9,652 ft. in height.

The words below all appear in articles contained in this number. Each archaeological term will appear later in its proper alphabetical position, fully defined and accented.

Argive Heraeum: The temple of Hera (Juno) at Argos.

aryballos: a small, round-bodied, slim-necked, small-

mouthed Gr. jug or vase for unguents.

basilica: generally, a rectangular hall with nave and aisles separated by columns, and raised platform at one end; the first form used for Christian churches, adapted from the older halls of justice.

Byzantine: that form of art or architecture originating in or derived from the Greek or Eastern Empire, whose capital was Byzantium.

Corfu: one of the Ionian islands.

cromlech: a megalithic monument usually arranged as a circle of menhirs.

dolmen: an archaic enclosure of menhirs, covered with a single huge stone or several stones and believed to have been built for burial purposes.

drachme (drachma): a Gr. coin, ancient and modern. Geometric Style: a style of Eng. architecture, the 2d in the development of the Pointed.

in situ: on the spot; in place.

menhir: a very large flat stone, much longer than its width or thickness, set erect in the earth and found both singly and grouped.

Orchomenos: a city of ancient Bœotia, sacred to the Nine Muses.

palaestra: in ancient Greece, an official athletic school for boys.

Peloponnessus: the archaic name of Morea, Greece. pezoulia: a stone bench, or horse-block,

Proto-Corinthian: early, or first, Corinthian style in architecture.

Sicyon: an ancient Gr. city near Corinth, noted for its art schools and bronze foundries.

skyphos: a bowl-like cup without a foot, of ancient Greek manufacture.

Tiryns: a city of ancient Argolis, Greece, with cyclopean ruins; famed as the legendary boyhood home of Hercules.

BOOK CRITIQUES

Roman Architecture and its Principles of Construction Under the Empire, By G. T. Rivoira. Translated from the Italian by G. McN. Rushforth. Pp. xxviii, 311. 358 illustrations. Oxford University Press, London and New York, 1925. \$35.00.

In translating the late Signor Rivoira's Roman Architecture Mr. Rushforth has done us a great service for, while we may not agree with all the conclusions and implications of Rivoira's studies, there is no doubt but that he will stimulate the serious student to sustained thought on the many puzzling problems of Roman construction and use of materials.

By training and taste an engineer, Rivoira early turned his attention to the structural problems connected with architecture, and from that time on the many fascinating questions raised in connection with the explanation of Roman constructions which abounded on all hands in the vicinity of the Imperial City (and which were constantly being brought to light in other parts of Italy) gripped his steadfast attention. After the unification of Italy in 1870, he received a position in the Department of Telegraphs and Posts, and thenceforward made Rome his residence. Official duties in connection with his government post took him to all parts of Italy and offered him wonderful and ample opportunities for the investigation of Italy's wealth of antiquities. In this way he gained his material at first hand, and in a characteristic, methodical fashion set about to explain his findings. That he arrived at some biased opinions any intelligent student in his field will agree, but that he put forth many theories the soundness of which has been tested by subsequent workers, must also be agreed.

In the course of his career he published three major studies: Le Origini dell' Architettura Lombarda, 2 Vols.; Architettura Musulmana and the original of the present volume, Architettura Romana, all of which have been rendered into English by G. McN. Rushforth. Besides these greater works he contributed less extensive studies to learned journals in both

the Italian and English languages.

In Roman Architecture he treats the subject chronologically, dividing his material upon the basis of the reigns of the emperors, and discussing the structures in order as they fall under this or that reign. Thus all the great examples of Roman imperial work-baths,

tombs, temples, basilicas, circuses, palaces, and aqueducts—to say nothing of the lesser examples, come in for detailed attention.

As the reader investigates the author's remarks and weighs his deductions, he is impressed with the first hand information that Signor Rivoira marshalls and, regardless of the author's conclusions, feels that the investigator has actually examined the things of which he writes. These observations, apparently scientifically recorded, constitute the valuable part of the work, from which any worker in the field may prosecute his studies in

any direction that he sees fit.

The author throughout the work takes pains to point out errors recorded in older studies and, so far as materials, construction and general engineering procedures are concerned, this reviewer sees no reason for questioning such corrections. He sheds much new light on Roman masonry construction and methods of the Imperial Period and, if studied in connection with Tenney Frank's "Roman Buildings of the Republic" (Papers and Monographs of the American Academy in Rome, 1924), the present volume should prove of immense value to students in rounding out a knowledge of Roman constructive problems. Best of all are his exact notes on the various materials and general constructive features of many a building, a close examination of which is not possible to the average student. These data are not to be found anywhere else so readily accessible and easily mastered.

In an appendix the "Evolution of the Dome up to the Seventeenth Century" is treated; tracing the development from the contribution of the Romans up through the triumphs of Sta. Sophia, Florence, and St. Peter's to St. Paul's of London. The volume is well illustrated and REXFORD NEWCOMB. completely indexed.

Olympia, Its History and Remains. By E. Norman Gardiner. Pp. 316. 130 illustrations. Oxford University Press, New York, 1925. \$16.75.

Six years ago, Frederick Poulsen put all friends of archaeology in his debt by publishing an English translation of his popular summary of the finds at Delphi. Now E. Norman Gardiner has done a similar service with respect to Olympia, a site which, during the forty years since it was excavated, had never been adequately described in English. Data

formerly to be found only in the official German publication, have been made available in an attractive book, carefully written and documented, with bibliography and index, the product of sound scholarship and a good sense of relative values.

Mr. Gardiner discusses in considerable detail the location and history of Olympia, tells the story of the discoveries, describes the festival, and analyzes the various buildings. His originality appears chiefly in a study of the historical significance of early Olympia and of Western Greece, and in an attempt to explain the origin of the festival in terms of a Sacred Truce. Judging from the ritual, the season of the year, the olive crown, the armistice and the exclusion of women, he concludes that this is the most likely basis for the institution of the games.

The book is well illustrated with half-tones and drawings, and a reproduction after Giraudon of the Athena metope head as frontispiece. The publishers are to be congratulated upon their workmanship; one could reasonably wish, however, for a more serviceable cover and a somewhat lower price. W. R. AGARD.

Tibetan Paintings, by George Roerich. I color plate, 17 illustrations. Small folio. Paul Guenther, Paris; Corona Mundi, New York. 1926. \$6.

A reviewer entirely innocent of technical competence is reduced to a cautious descriptive rôle. I speak only as a collector who has handled and seen many Tibetan banners, admiring their sombre gorgeousness of color and their occasional refinement of line, and wondering about their complex iconography. It is to this latter problem that the distinguished painter and archaeologist, George Roerich, addresses himself in this book. He describes a curious blending of Buddhistic influences in the Lamaistic monasteries. main current is the Buddhistic iconography of Nepal, from the seventh century; upon this not much later comes a backwash of the pictorial forms of Khotan, with a final sinister influx of Tantric demonology and magic. It was after all this last influence that inspired the finest and most characteristic paintings. It is only the banners to tutelary deities—a Westerner would call them demons—that enlist an energy and picturesqueness at all comparable to the Buddhistic art of China and Japan. Tibetan banners were a composite artisan product, one man laying in the outlines from established patterns, a second supplying the coloring. Considering this fact,

the wonder is not that these paintings are not better, but that they are so good. One must admire deeply those colorists who, strictly bound at most points by an immutable color symbolism, produced such sonorous harmonies.

It is possible and even probable that there were earlier and more splendid scrolls which have not come down to us. Very prudently the author claims nothing earlier than a seventeenth century date for any of those listed and reproduced, and many are, relatively, of yesterday. As to quality, they follow the universal rule of Buddhistic art—the older the better.

This book, with its patient analyses and parallels of Tibetan with standard Buddhist names, and its full index, should well serve its purpose of enabling the amateur to find the religious meaning of whatever Tibetan banner may come into his hand. As the first work of the sort in English, it fills a real need.

FRANK JEWETT MATHER, JR.

The Mummy, by Sir E. A. Wallis Budge, second and greatly enlarged edition. Illustrated. Cambridge University Press. 45s. net.

The second edition of *The Mummy*, brought out by the Cambridge University Press under its hallmark of good print and fine illustrations, will be of great value to students, curators of museums and others. To curators of provincial museums, as the contents of their museums principally objects of local interest or natural history—more often than not also contain a few Egyptian antiquities, this work should be of the greatest value. By means of it instead of merely enumerating the objects in their catalogues as "Egyptian Scarab", "Egyptian Amulet", "Egyptian Ushabti", they can so describe the object as to enhance its interest greatly to the general public. This enlarged edition, however, is not merely "an introduction to a catalogue" enabling curators to understand and to explain their exhibits to the best advantage. It is also a concise history of Egypt, a summary of the hieroglyphs and language, giving a lists of gods and amulets, and of the kings of Egypt from predynastic to Roman times. Portions of the Book of the Dead, with fine illustrations of some of the principal scenes, such as that of the weighing of the heart and the judgment scene, add much to its value. The footnotes enable more serious students to study the works of other authors on especial points, and to trace the originals of many of the objects illustrated in the national collection at the British Museum.

EMILY PATERSON.

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ANNOUNCEMENT

The Archaeological Society of Washington

takes much pleasure in announcing that Dr. Manuel Gamio, who conducted the Society's Field Expedition in the Republic of Guatemala last winter, has completed his work. The small and carefully selected collection of duplicate specimens of pottery and shards Dr. Gamio brought to this country by permission of the Guatemalan Government, is now in the U. S. National Museum, Washington, and will soon be on exhibition.

Art and Archaeology

will begin publication of Dr. Gamio's report in the December issue. The article will be concluded in the January issue. It is admirably illustrated with drawings, maps, sketches and photographs, and constitutes the most important contribution to our scientific knowledge of Prehispanic Cultures in Guatemala, and their time-relation to each other, ever made by any archaeologist.

A notable feature will be the publication at the same time of Comment by Dr. A. V. Kidder upon Dr. Gamio's work.

OTHER FEATURES OF THE MAGAZINE DURING 1926-1927

- DR. GAMIO: A second article on Guatemala, giving the technical bases of his popular article.
- DR. BREASTED: "Luxor and Armageddon." Those who know the literary skill of this world-famous Egyptologist will not wish to miss so fascinating an article.
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DAVID HEINEMANN: "A Master of the Seicento" gives a view of painting refreshing in its clarity.

Articles of importance and unusual interest dealing with prehistoric trade routes, the family life of Mesopotamia 5,000 years ago, Swedish discoveries of recent date in Greece, French architecture, etc., etc., are planned and coming.

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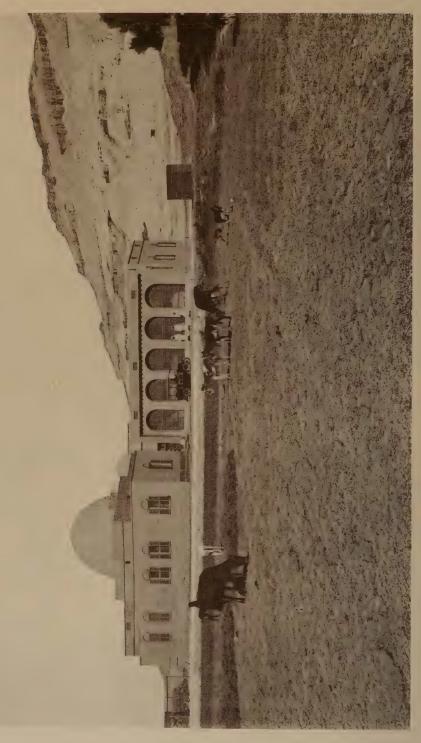


Fig. 1. CHICAGO HOUSE, HEADQUARTERS OF EPIGRAPHIC EXPEDITION OF THE ORIENTAL INSTITUTE OF THE UNIVERSITY OF CHICAGO AT MEDINET HABU, OPPOSITE LUXOR, UPPER EGYPT.

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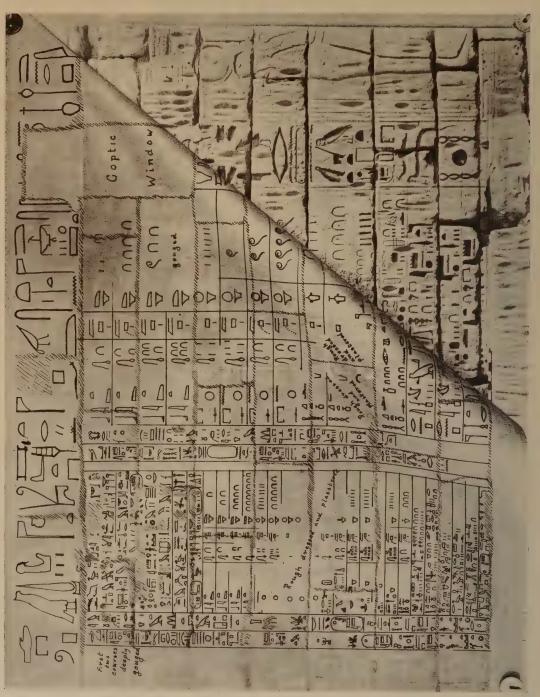
LUXOR AND ARMAGEDDON

THE EXPANSION OF THE ORIENTAL INSTITUTE OF THE UNIVERSITY OF CHICAGO

By James Henry Breasted

RT AND ARCHAEOLOGY has already published a preliminary statement of the organization and purposes of the Oriental Institute of the University of Chicago. As indicated in that article 1 the Institute has been enabled, through the generosity of Mr. John D. Rockefeller, Jr., to transform an old fashioned Department of Oriental Languages into the staff of a research laboratory. It is housed in Haskell Oriental Museum, where its archives are filed and its home research projects are carried on. These interests now occupy the entire building, comprising three stories and basement. Here are the extensive card files containing the materials for the new Assyrian-Babylonian Dictionary, of which some 600,000 cards are already alphabetically organized, under the editorship of Prof. D. D. Luckenbill. Here, too, are the thousands of photographs of Arabic manuscripts scattered through the libraries of Europe and the Orient, containing the animal fables of Kalila and Dimna, which are thus brought together for the first time, in order that the editor, Prof. Martin Sprengling, may produce a final text and reconstruct the literary history of this picturesque ancient philosophy of human conduct as it appears when shifted to the animal world. A similar collection of manuscripts for Professor Graham will enable him to study the Syriac text of Bar-Hebraeus, and penetrate the problems of the transmission of the Old Testament Hebrew manuscripts. The photostat in this building places in the hands of Dr. T. G. Allen, the Secretary of the Institute, facsimile reproductions of the hand copies of the Coffin Texts, which he distributes to Dr. Alan H. Gardiner in London, and his assistant Dr. A. DeBuck in Cairo, who are European

1 Vol. XVI, No. 6 (Dec., 1923), pp. 241-246.



One corner of the tracing paper has been rolled under to expose the enlarged photograph of the original inscription. The transparent lead pencil tracing, after being removed, is kept as a guide for the draughtsman who "inks in"; that is, he traces the inscription with India ink directly on the face of the enlarged photograph. Fig. 3. THE ENLARGED PHOTOGRAPH ON THE DRAWING BOARD WITH THE TRANSPARENT LEAD TRACING.

members of the Institute engaged in editing these forerunners of the Egyptian Book of the Dead, with the collaboration of Dr. Allen. Three librarians under the direction of Dr. Allen are engaged in building up an alphabetic organization of the available facts and materials in oriental research, especially the returns from the field operations of the Oriental Institute. An assistant for copying and studying the Institute's collection of cuneiform tablets, another for handling the museum exhibits, and a new Secretary of the Museum, Mrs. Edith W. Ware, have recently been added to the staff. For the most part this *home* staff of fifteen people is drawn from the ranks of our own students of the Department of Oriental Languages. By means of this staff the American headquarters of the Oriental Institute has become a focus and clearing house for the data constantly converging upon it from the field operations maintained by the Institute.

The *field* projects of the Institute have been essentially expanded since the report in this journal three years ago. Any one familiar with the condition of the ancient buildings still standing along the Nile, will share the present writer's anxiety that the vast body of inscriptions they bear shall be saved from the destruction which inevitably awaits them unless they are preserved for the future in the form of facsimile reproductions and records. A substantial increase in its budget granted the Institute by Mr. Rockefeller in 1924 made possible the beginning of a systematic campaign for salvaging the inscriptions on the Egyptian temples. On the west shore at Luxor, behind the solitary colossi on the Theban plain, and near the temple of Medinet Habu, the Institute erected

its Upper Egyptian Headquarters, now known as "Chicago House" (Fig. 1), in the summer of 1924. A welcome subvention by the General Education Board made possible the enlargement of the staff at this headquarters in 1926, and a generous gift by Mr. Julius Rosenwald of Chicago enabled the Institute to enlarge its Theban headquarters to double their former capacity and to add another building containing library, offices, draughtingrooms, etc. These new buildings are now in process of erection and will be ready for occupancy this fall. With the first scientific library available in Upper Egypt, the Institute will be able



Fig. 2. Making the Preliminary Negatives of the Records on the Walls of the Medinet Habu Temple.

The photographer, a European, and the natives below are members of the staff of the Oriental Institute of the University of Chicago.



Fig. 4. The Draughtsman on the Scaffolding before the Original Wall.

He is tracing with India ink directly on the face of the enlarged photograph the original inscription which he has before him on the ancient wall. He has with him the transparent lead pencil tracing (Fig. 3) as a guide.

not only to do its work much better, but also to guarantee to the younger members of the staff a very large measure of the same opportunities for scientific development which they would

enjoy at home.

The work of saving the great body of inscriptions in the Medinet Habu temple is making rapid progress. The process employed has developed out of many years experience in such epigraphic work. It combines in one record three things: the speed and accuracy of the camera, the skill of the trained and experienced draughtsman, and the completeness made possible only by the reading ability of the

epigrapher who can read and understand the inscriptions. To secure these three things in the final record, the work is done in a number of stages. The photographer first makes a series of relatively small negatives reproducing all the inscriptions covering the walls of the temple (Fig. 2). Of each of these negatives he then furnishes us with an enlargement of considerable size—as large indeed as the drawing board of the draughtsman. This enlargement is then placed on the drawing board and a piece of transparent tracing paper is fastened over it. On this paper a pencil tracing (Fig. 3) of the inscription is made by the epigrapher, who is careful to study all the broken and illegible passages for every possible trace of the ancient signs. This pencil tracing is a purely temporary guide for the draughtsman, who now carries the enlargement out to the temple, where he climbs the scaffolding (Fig. 4) and sits down to compare the enlargement directly with the original it reproduces. There, with the aid of the original, he makes an India ink tracing on the hard surface of the photographic enlargement, consulting the transparent pencil tracing as a guide wherever he is in doubt. He may also make extensive entries of doubtful lines on the enlargement in pencil, but eventually his record is all in indelible India ink, following the lines on the face of the enlargement, and furnishing a facsimile of the inscription, in so far as a draughtsman, who cannot read it, can be expected to furnish an exact record of what he has seen. He has been saved from the most serious errors by the guidance of the transparent pencil tracing, which he has had always at hand; but this guide does not eliminate all possibility of error.

At this stage, therefore, the epigrapher again takes up the work. With the draughtsman's India ink tracing he goes out to the temple, where he places this tracing directly before the original and carefully proof-reads every word and sign (Fig. 5). This process of collation, as it is called, is repeated again and again until the element of human error has been eliminated so far as seems at all possible.

An examination of one of our tracings at this stage of development discloses the fact (Fig. 6) that in addition to the ancient signs which make up Egyptian writing, the camera has recorded also a rectangular net of masonry joints which obscure the records and are very disturbing. In ancient times these joints were not visible; but the mortar has fallen out, carrying along with it all the ancient paint and stretching over the entire inscribed wall this obscuring rectangular network. We must now disengage the India ink tracing from photographic record of masonry. The enlargement is handed back to the photographer, who immerses it in a chemical bath which entirely bleaches out the photograph. The unsightly masonry joints vanish, and the inscribed record stands out, a clear and readable facsimile in black on pure white (Fig. 7). This final India ink facsmilie is then ready for the photo-engraver, who prepares printer's block, from which the inscription is printed as a plate in one of the volumes reproducing all the records in the temple. When the temple has perished, these volumes in the libraries of Europe and America will ensure the preservation of these precious records for some thousands of years to come.

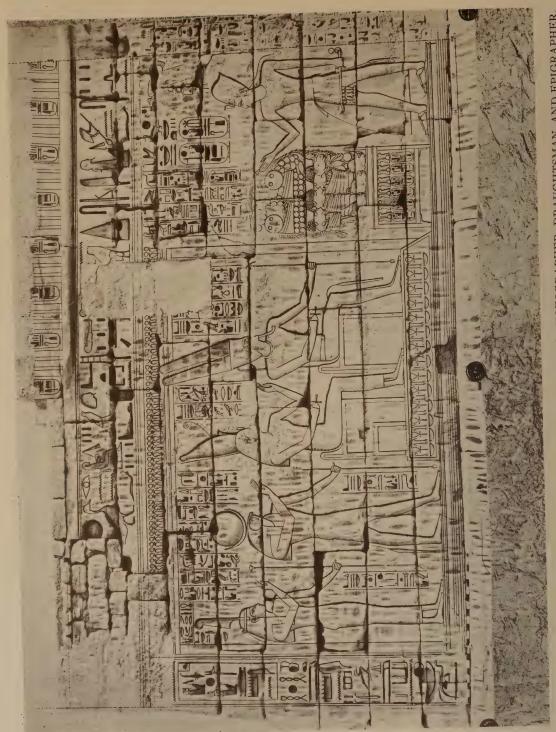
The documents on such Egyptian temples are not inscriptions alone. Some of them are works of art (Fig. 8)

deserving careful record as such. One of our draughtsmen, Mr. Alfred Bollacher, is an able painter, and his tracings are done with full appreciation of the value of the lines. Indeed, we hope to reproduce in color some of the ceilings in the temple, in places where the ancient colors have been remarkably preserved. At the same time the buildings themselves are great monuments of architecture, which deserve a careful architectural survey, and for this work we have been fortunate in securing the services of Prof. Uvo Hoelscher, a well known architectural archaeologist. The staff at Medinet Habu, under Prof. Harold H. Nelson as



Fig. 5. The Epigrapher Proof-Reading and Correcting the Draughtsman's India Ink Tracing on the Enlarged Photograph.

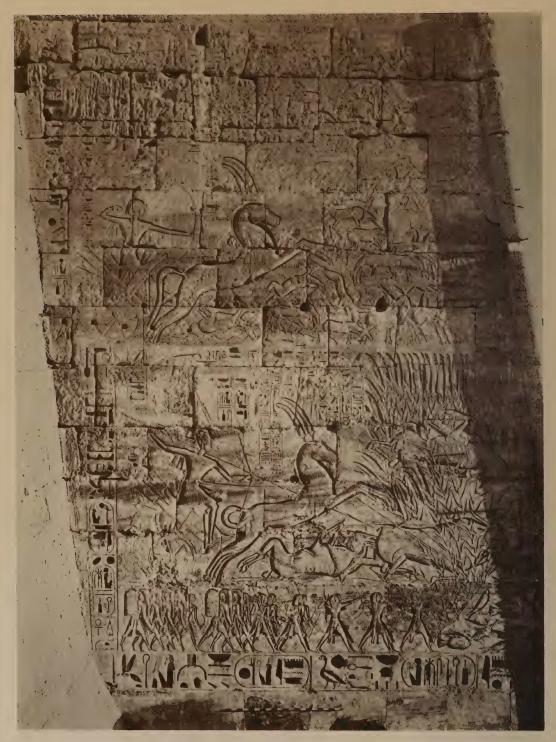
The epigrapher, who can read and understand the inscription, is engaged in controlling and correcting the errors of the draughtsman in order to make a finally correct edition of the india ink tracing.



This record combines the speed and accuracy of the camera with the skill of the draughtsman and the reading ability of the epigrapher. Their combined record, represented by the black India ink lines, is much obscured by the network of masonry joints disfiguring the ancient wall. Fig. 6. THE INDIA INK TRACING AS COMPLETED BY THE AID OF PHOTOGRAPHER, DRAUGHTSMAN, AND EPIGRAPHER.



The disfiguring masonry joints, as seen in Fig. 6, have completely disappeared, having been washed out by a chemical bath which bleaches out the photographic record and leaves only the indelible India ink. This facsimile drawing is ready for the photo-engraver. Fig. 7. THE CHEMICALLY BLEACHED INDIA INK TRACING ON THE ENLARGED PHOTOGRAPH.



 $F_{\rm IG.}$ 8. RAMSES III. AS SHOWN ON THE WALLS OF THE MEDINET HABU TEMPLE, HUNTING ANTELOPES (ABOVE) AND WILD BULLS (BELOW).

The wild bull hunt is one of the strongest and most impressive drawings that has survived from ancient Egypt. The river shore, with its touches of landscape, is almost unique in an art so ancient.

field-director, will next winter include eleven people, of whom five will be epigraphers: besides Prof. Nelson, Dr. Caroline Ransom Williams, Prof. Wm. F. Edgerton, Dr. John A. Wilson and the writer, a group organized for studying the evidences of prehistoric man will likewise be stationed at this headquarters under the leadership of Dr. K. S. Sandford of Oxford.

which have survived from the past in a single building. Besides these temple documents there remain furthermore the enormous body of tomb inscriptions and reliefs. To rescue all these records will require the work of another entire generation if not more.

In the summer of 1925 additional support from Mr. Rockefeller made possible the extension of the operations



Fig. 9. The mound of ancient Armageddon (Megiddo) with the expedition headquarters of the Oriental Institute at the left.

How long it may be before this staff at Medinet Habu shall have completed and published their records of that place, it is difficult to determine—two or three years more at least. It is hoped that this work of "inscription salvage" may be placed upon a basis sufficiently permanent to permit its continuance to include all the great temples of Egypt, passing from Medinet Habu to the Ramesseum, thence to the Luxor temple, and especially to Karnak, which contains the greatest volume of inscribed records

of the Institute to Asia on a more permanent basis than had been possible in our first preliminary survey. Plans were made for the excavation of ancient Megiddo, or as it is more popularly known, Armageddon, in Palestine. The topography of Western Asia gave this ancient fortress-city great strategic importance. In the age-long struggles between Egypt and Asia for the supremacy of the East, the invading armies found the valley corridors between the mountain ranges of Syria and

Palestine, leading them southward into Egypt or northward into Asia, because the ranges were parallel with the main roads, between the desired objectives. There is one exception. The ridge of Carmel, transversely crossing the north-south ranges, swept directly across the route of the invader from Egypt or Asia as he pushed northward or southward. It was at this ridge



Fig. 10. Expedition Headquarters of the Oriental Institute at Armageddon.

The hills of Nazareth, nearly eight miles away in the background, are veiled in mist.

that the Turks endeavored to hold the British in the World War, and what they attempted had been done for ages by the armies of Asia before them. The most important and feasible pass through this ridge of Carmel was defended at its north end by the ancient fortress of Armageddon (Fig. 9). The city appears in human records for the first time in the fifteenth century B. C., when the army of the Pharaoh Thutmose III, after defeating the Asiatics in battle, was stopped there by the necessity of capturing the fortress. It was through this pass that, three thousand four hundred years later, Allenby hurled his cavalry—a movement which cut the Turkish armies in two and resulted in their destruction, in perhaps the greatest victory of the World War.

In the autumn of 1925 the Institute erected a large headquarters house (Fig. 10) at the north end of the mound of Armageddon, preparatory to a five

years' campaign of excavation at the place under Dr. Clarence S. Fisher as Field-Director. Great difficulty was experienced in beginning the work, owing to the fact that early in the operations the entire staff was laid low with malaria. By the spring of the present year, however, this visitation passed, and it is hoped that the filling of the neighboring marshes, a process now going on, will prevent a recurrence of this trouble.

Actual excavation began on the slopes and disclosed tombs of great interest, dated in one instance by a series of Egyptian scarabs which could be placed in the period from the eighteenth or nineteenth to the sixteenth century B. C. Even before the digging began, however, an important intimation of what the mound might be expected to yield emerged—not from our own trenches, but from the preliminary and merely exploratory pits of an earlier expedition of a quarter of a century ago. Our workmen in building the expedition house, brought down from the mound as building material a quantity of ancient stone blocks. Some of these came from the "dump" left by our predecessors, and carved on one of these blocks Dr. Fisher's carefully trained Egyptian foremen noticed some Egyptian hieroglyphs.

When I reached Armageddon I found this block awaiting me in the court of the house. A cloudy day made the first effort at a reading unsuccessful, for the stone was badly weathered and the signs very illegible. With the return of the sunshine, however, the double cartouche of Sheshonk I (tenth century B. C.) whom the Hebrews called Shishak, was clearly readable. The Book of Kings reveals unmistakably what a profound impression this



Fig. 11. Reading the Shishak Fragment at Armageddon.

Pharaoh's conquest of Palestine made upon the minds of the Hebrews, as they remembered that he plundered Jerusalem of the splendors with which Solomon had adorned it. "And it came to pass in the fifth year of king Rehoboam that Shishak king of Egypt came up against Jerusalem; and he took away the treasures of the house of Jehovah and the treasures of the king's house; he even took away all: and he took away all the shields of gold that Solomon had made." (I Kings XIV, 25–26.)

Our new inscription shows that Shishak must have occupied Armageddon for some time; for it was a great slab of limestone twenty inches thick, a massive monument some five feet wide when complete, and probably about ten feet high. As a work of the royal craftsmen of the Pharaoh it would have required the occupation of Armageddon by the Egyptian troops for

many months at least. The piece recovered is but a small fragment of the original monument, which was probably broken up for building stone. The remaining fragments are in all probability still lying buried in the great mound, where it is to be hoped that our excavations may yet recover them. If they should all turn up, it may yet be possible to put them together again and thus recover Shishak's own account of his conquest of Palestine and his capture of Jerusalem under Solomon's son, as narrated in the Book of Kings.

This fragment of a foreign monument in a strong city of ancient Palestine illustrates very aptly what we may expect to find in the way of historical monuments in the fortress of Armageddon. The foreign conquerors who captured the place have left their records in the city to commemorate their victories, and among these we may hope for new historical sources of importance. Many foreigners, Egyptians, Syrians, Hittites and others,



Fig. 12. The Cartouches of Shishak who Captured Jerusalem under Solomon's Son in the Tenth Century Before Christ.

probably lived in the city, as we must conclude from the presence of the Egyptian scarabs in one of the tombs, and a bronze statuette of a Hittite warrior or warrior-god in another. These foreign relations with the south have long been traceable in the ancient evidences found in Palestine; but the connections with the north have not been followed so fully, nor have they been so fully evident in the Palestinian The Institute is hoping to extend its Asiatic investigations northward, and has, indeed, just dispatched a small preliminary expedition into northeastern Asia Minor to examine some little known roads and sites in this Hittite region. At the same time it is hoped to extend the prehistoric survey. under Dr. Sandford from the Nile valley

into Western Asia as far as the Euphrates and possibly also the Tigris.

Such investigations as these, contributing new sources and new bodies of fact for incorporation into the archives of the Institute, should furnish at last a broader and fuller basis than has heretofore been available, for the reconstruction of our story of the early human career, and enable us to write a new history of the origins of civilization and the development of the earliest civilized societies, from which the culture of our own age has descended. It is this final summarization of the investigations of the Oriental Institute, in terms intelligible to the educated modern world, which we regard as the chief and ultimate object for which the Institute exists.

MEMORIA IN AETERNA

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Upon opening the sarcophagus of Tutankhamen an inner one was disclosed, covered with a linen pall and strewn with flowers.

#

The Pharaoh sleeps

Though rude hands break the seals upon his tomb;

Within his carved sarcophagus he lies,
Unwakened from his dream by all the din
Of stranger feet which tread the narrow room
To bear his treasure hence for other eyes
To look upon with wonder and surprise.
We cross the Bridge of Time and strive to live
The long dead yesterday,

When those who knew him brought his sacred dust And laid it here

Beneath its golden canopy to rest With Life's eternal sign upon his breast. The centuries like dreams have passed away, And yet the linen pall above him spread, The tribute blossoms, withered, brown and dead, Endure, though all his royalty has fled,

His earthly throne

Forgotten, all his pomp and splendor flown Save only these,

The flowers of memory, bedewed with tears
Of those who loved him in those far off years,
Who brought their bloom

And laid them tenderly upon his tomb, Where Love's eternal memory conquers Death.

-Mae Wallace McCastline.

THE VIENNA PAINTERS

By A. S. LEVETUS

THOUGH Austria has her centuries of tradition in art, within the limits of this sketch it is possible only to cover the period extending from the last decade of the nineteenth century to the present, avoiding, however, the most modern and ultra-modern movements, which like those of other countries, are undeterminable.

It is strange that, rich as Vienna is in works of art by the great masters of bygone centuries, little was known, except to the fortunate few who could travel, of the world of modern art beyond her frontiers. International exhibitions had been held in the city, but the choice of works shown was, as a rule, non-representative, because of official management. These exhibitions were held at the Künstlerhaus, the Royal Academy of Vienna, which was, till 1897, the only public art gallery in the city.

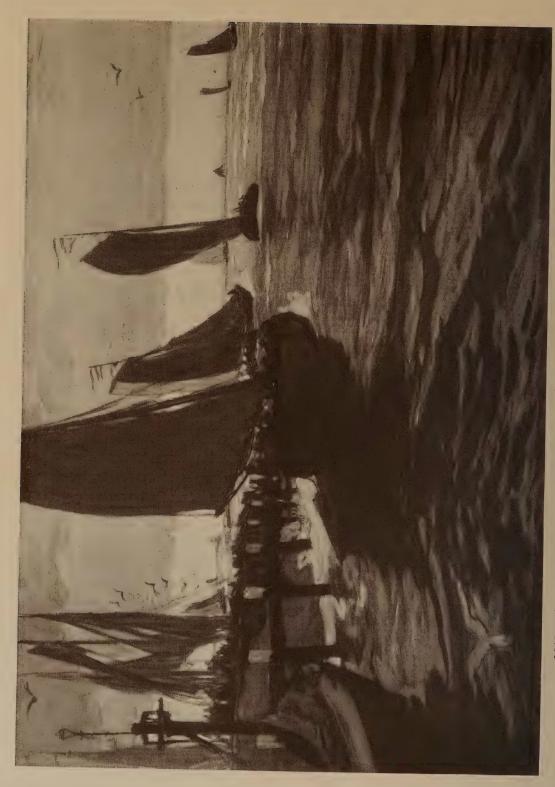
In that year a great change was brought about, for a body of earnest young artists broke loose from the trammels of the Künstlerhaus, men who have all made their name in art, architecture, or decorative art since then, and started a new art society, which they dubbed Secession. They built a gallery of their own, and proceeded to astonish the Vienna public by the daring and beauty of their exhibitions, which always offered something new, both in the manner of arrangement of the exhibits and the fact that they brought to Vienna all that was best in modern art, sculpture, and the arts and crafts. Like its prototype, the Grosvenor Gallery, it was in direct opposition to the Künstlerhaus. Unlike it, however, it has lived and prospered, in spite of the schism, which it seems is inevitable to all such under-

takings.

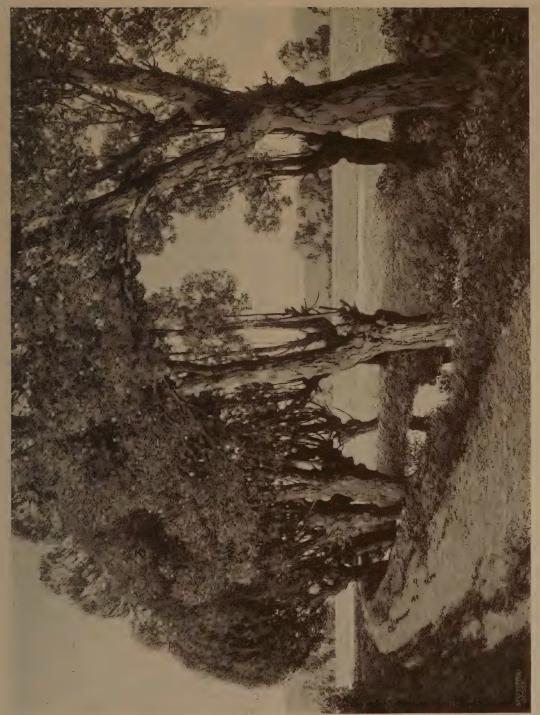
This schism took place in the Secession in 1905, when most of the leading artists seceded and formed a society of their own, known as the Künstschau. In the meantime another group of artists joined forces and founded another modern art society, the Hagen-All these societies did their utmost to bring the best work done by the artists of other countries to Vienna. This was particularly so during the first eight years of the Secession before the split came. The Hagenbund followed suit. The exhibitions held by these two societies became famous far and wide, and were crowded by people some of whom naturally came to scoff. for like the Grosvenor Gallery with its greenery yellow young men" and the "arty" style following in its train, in Vienna too, as everywhere in Austria, everything imitative and of nonartistic extremes, was ticketed Secession.

The good results attained by the Secession and Hagenbund exhibitions, together with the decorative work shown in the Künstschau Gallery, have been of constant value. They revived the latent taste of the Austrians for things of real beauty, quality of workmanship and loveliness of design. This is all the more true of the decorative arts.

Another great lesson, made self evident by the Secession exhibitions, and later by those of the Hagenbund (which likewise built for itself a gallery); was how to hang pictures. Whistler's dictum that pictures to be rightly appre-



MARINE, "AUS HOLLAND", BY FERDINAND KRUIS, OF THE WIENER SECESSION.



LANDSCAPE, BY JOSEF STAITZNER, OF THE WIENER SECESSION.



Monsieur de Motesiszky, by Victor Scharf, of the Künstlerhaus.

ciated should be well spaced and shown as they would be on the walls of a private room for whose adornment they were primarily intended, and that they should be set in purely decorative surroundings in harmony with the other works shown, was taken as a maxim. Nothing more beautiful than the arrangement of both the Secession and Hagenbund shows could be imagined. They brought new life and impetus to art. In the course of a very few years all the great masters of modern art had made their entry into Vienna: French,

British, American, Belgian, Norwegian, Swedish, Russian, Italian, Finnish, Polish.

So it happened that a complete change was brought about not only in the attitude of the public toward art, but in the minds of the artists themselves. Their horizon became enlarged, they demanded more for themselves, their standard of self-criticism at once became higher and broader. The city became alive with art, its lovers intoxicated with the rich feasts offered to them, but never satiated.

The first president of the Secession was Rudolf von Alt, who, though an octogenarian as far as years count, was still young in his vision of art, and who was to attain the ripe age of 94, painting to the last. Ever in sympathy with the young, he well understood their desires and the righteousness of them. A true Viennese, he knew and depicted the old city in all its different aspects and phases. It is, however, as a water-colorist that his chief fame obtains. A man of simple habits, he had travelled in many lands, living but for his art, bringing back with him delightful sketches and true renderings of architecture such as would have won the esteem of Ruskin.

But the painter around whom the Secessionists grouped was Gustav Klimt, who died but a few years ago. He was an artist of exceptional gifts, a fine, spirited man, who lived only for his art. This was purely decorative. Even in his portraits and landscapes it is the wonderful feeling for ornamentation which reveals itself to us. His was a mind rich in phantasy, continually weaving new fancies enriched with a rare beauty of coloring, expressed in refined tones, yet with entire absence of anything pertaining

to sweetness. His work is of rare splendor, but a splendor which never palls. When the split came in the Secession he was among the seceders, who formed the new Kunstschau with Klimt as their chief.

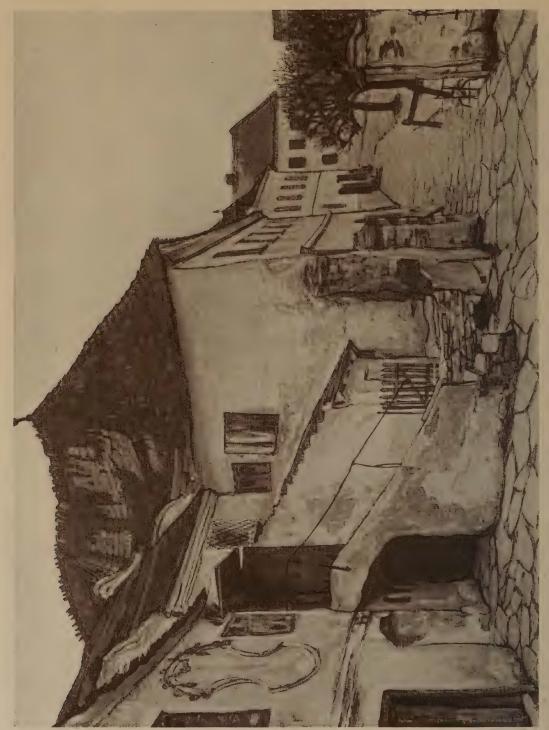
This society's exhibitions are somewhat akin to those of the old Secession days, embracing every domain of art, architecture, painting, sculpture, decorative, graphic and applied art.

While there is now no difference between the shows held by the Secession and those of the old art society, the Künstlerhaus, other than the personal note of any one particular artist or sculptor, the Hagenbund is now the home of the moderns and ultra-Moderns. With the exception of the Künstschau, membership in these societies is restricted to men, although women are allowed to appear as exhibitors. This limitation led a few years ago to the establishment of a society of women artists, the Vereinigung Bildender Künstlerinnen Oesterreichs. Its first exhibition was held in the Secession Gallery some few years

The War and the continual unrest and restrictions of all kinds between the State and the lands formerly belonging to the Austrian-Hungarian monarchy have touched the artists deeply. Moreover, the depreciation of Austrian currency made it impossible to invite foreign artists to send their work to Vienna, though a beginning was made when the Künstlerhaus exhibited the graphic work and drawings of Frank Brangwyn contained in the Albertina collections. The cost of transport, insurance, etc., alone are insurmountable difficulties to such a happy interchange of art relations as existed between 1897 and 1914. In the same way it has become difficult for Austrian artists to travel abroad to "fresh fields and pastures new" which formerly were open to them without let or hindrance. Old Austria alone was a happy hunting ground for new themes, and offered the widest variety of subjects: types, costumes, landscape, mountain, valley, sea, sky, lake, plain, field, flora and fauna, all bread to the hungry artist. Now these once open fields are closed by frontiers to cross which passports are needed. Granted these, come the high rates of exchange. erecting an almost insuperable hindrance to the artist who, more than any other, is beset with an ardent longing for complete freedom of thought, action and movement.



Portrait of Renée, by Luise Fraenkel-Hahn, of the Hagenbund.



AN "OLD HOUSE IN DÜRNSTEIN," BY HUGO BOUVARD, OF THE WIENER SECESSION.

That Austrian artists have not let these difficulties stand in their way, recent exhibitions held by the different societies amply prove, though oncoming artists have hard fights to win

recognition.

These newcomers may be drawn up into two groups: the first formed of those who, taken by the momentary art fever, turn their attention entirely to the new isms. It may be that in this line some genius will arrive to make these isms justifiable, though no one can tell. The other is composed of young students who, though of modern tendencies, are not extremists, but demand much of themselves, are alive to their own faults, and quick with high aspirations. Having proceeded thus far, it may be of interest to learn something of the leading artists, chiefly those still happily working without reference to the particular society to which they may happen to belong.

Portrait painting has always been a strong feature of Viennese art ever since Lawrence came to the city to portray the chief participants in the Vienna Congress. He influenced a generation and a half of portraitists till the inevitable change was brought about, first by Makart, later when works by the "Glasgow Boys"—Cameron, Reid Murray and Brown-Leighton, Alma-Tadema, Herkomer and others were to be seen on the walls of the Künstlerhaus at its third international exhibition in 1894. This was the first sign in Vienna of what was going on in the western world of art, and was the signal for advance. For oddly enough the note for reform came not from France, but from Britain.

On the whole the Austrian portrait painters are conservative. Chief among them is the veteran Heinrich von Angeli, now in his eighty-fourth year. His refined manner and the excellence of his portraiture have gained him lasting fame. As far back as the seventies he was called to England to paint Queen Victoria and many members of the British nobility.

Turning from him to the limners of a younger generation, mention should be made of Victor Scharf, one of the

privileged few who attended Whistler's class in Paris. Scharf's work is characterized by fine feeling, surety of drawing and technique, and imaginative power. His portraits of men are

virile in treatment, those of children

tender, loving and inspiring.

W. V. Krauz, Schattenstein and John Ouincy Adams, an American who has lived, studied and worked in Vienna since his earliest youth, are more daring in their ventures; their performances being distinguished by verve, beauty of coloring and charming precision. Heinrich Rauchinger is more robust in his style, as is also J. Epstein. Both of them are at their best in male portraits. Other portraitists of note are Viktor Stauffer, Pochwalski, Joannovitz and Ludwig Wieden, whose renderings are distinguished by their sense of decoration; Ludwig Ferdinand Graf, a colorist; F. M. Zerlacher, an artist of uncommon force; H. Grom-Rottmayer for harmony of tone; Lewandowski; and Viktor Hammer, who, though not essentially a portraitpainter, has done some fine work in this line.

Landscape-painting has always been a specialty of the Viennese. The city alone offers innumerable possibilities in the rare beauty of its surroundings, its atmosphere, its forested hills everywhere, its ancient monuments of architecture, its lovely old narrow streets, and the spirit of the joyousness per-

vading it. The artists have also gone far afield, their artistic vision is large, and their coloring refined and tender. Josef Stoissner is remarkable for the beauty of his conception, breadth of treatment and depth of feeling, Franz Hohenberger for a certain harsh loveliness of conception and truth to nature, Thomas Leitner for the loveliness of



STILL LIFE, BY LUISE FRAENKEL-HAHN, OF THE HAGENBUND.

his atmospheric effects and the intimacy of the tones permeating his landscapes, Ferdinand Brunner depicts very simple landscapes of a delicate, lyric nature with tenderness, and Anton Nowak is a poetic dreamer, whose chief forte lies in the depiction of ancient towns. Hugo Bouvard finds his theme in the incomparably beautiful regions of the Danube known as the Wachau, which out-rivals the Rhine in mountain-crowned castles and monasteries,

and the tiny, once-fortressed cities on its borders. The Wachau is also the chosen ground of other Vienna painters, Suppantschitsch, Gsur, Gause other well known landscapists. Richard Harlfinger, a distinguished painter of mountain and lake districts, has a firm grasp and an intimate feeling for Nature, and is possessed of individual force. Ferdinand Kruis has produced most interesting pictures of both land and seascapes, Sebastian Isepp is at his best in snow and forest scenes, and Ludwig Sigmund has gained just fame for delineations of the Styrian scenery to which he is devoted.

These are but a few of the many Austrian landscape painters, though the term Austrian, which once called up visions of varied lands and people, is now confined within narrow boundaries. Of other artists, mention must be made of F. Radler, whose specialty is flowerpainting, distinguished by richness of coloring, grace and charm; Alois Haenisch, whose predilection is for interiors and still life particularly notable for strength of technique; Hans Larwin, an exponent of the rougher side of Viennese life; Karl Fahringer, whose special field is animals; Hans Ranzoni, a distinguished painter of old towns and ancient buildings; Gellert, whose chief love is for country markets, with their ever-varying life and color; Oswald Roux, who has chosen the field of Pettenkofen and gives spirited renderings of horses and village scenes. Another whose chief interest lies in movement and color-masses is Oskar Laski, a disciple of Brueghel. Ludwig Rösch has won deserved fame for his lovely water-color drawings, chiefly of architecture, while the octogenarian Anton Hlavacek is remarkable for the strength and vigor of his landscapes. Interiors of houses make the chosen

field of Karl Mueller, in which he has achieved some exquisite effects, and Karl Moll's purity of style always commands respectful attention. A landscapist of power who has earned wide recognition is Hugo Darnaut, and two still life painters whose stars are well above the horizon are E. Peck-

Morini and Josef Jost.

Up to this point nothing has been said of Vienna's women painters. They have been purposely left to the last for the reason that their Society was the last of those treated here to be established. Their first exhibition held in the Secession Gallery was international, with most of the chief women artists of the world well represented. Since that time the Society has held its shows in its own gallery—if a set of studios may, for the nonce, be so dignified. Among the foremost women artists were Olga Wisinger-Florian and Tina Blau, the former a brilliant painter of flowers, and of gardens saturated with sunny lights or shimmering in a mysterious, cloudy atmosphere. Fraeulein Blau is preeminent for her exquisite explorations in the famous Prater, which she made her own special field, dwelling and working within its precincts. These two, however, are no longer of the living. Theresa Schachner is an artist of great merit remarkable for her strength and facility of landscape and especially for her tree-drawing. Luise Fraenkel-Hahn finds her inspiration in flowers, in which she attains highly decorative effects. Lili Schueller, Elsa May and Greta Wolf have produced earnest work. Marie Rosenthal-Hatschek is a distinguished portraitist; Helene Krauss shows much thought and taste in her figure subjects. Greta Lila Grunner, Wieden-Veit, Schneider, and Elizabeth Laski should

also be mentioned, the last of these for her tempera paintings of flowers and her charming wayside scenes. Margarethe Horschitz, Helene Stein, Helene Arnau and Emilie Dworsky are all serious workers whose output is very promising. These are but a few of



Don Fernandito Pérez, by Victor Scharf, of the Künstlerhaus.

the women-artists. They are not all members of the Society, for in dealing with them, as with their brotherartists, they have been singled out without reference to creed.

What has been said does not claim to include all the Viennese artists, nor all schools of art. No special notice has been taken of the water-colorists, nor of the hyper-modern schools, the present writer's chief aim being merely to give a general view of what is being produced in art in Vienna.



IRANIAN CUPOLA AND INDIAN POLYGONAL STUPA OF THE IXTH(?) CENTURY IN THE TURFAN OASIS.

THE TURFAN EXPEDITIONS IN CHINESE TURKESTAN

By A. von Le Coo

Pour expeditions altogether have been sent into Eastern, or Chinese, Turkestan by the Ethnological Museum in Berlin. From the city to which they were first directed, they have become known as the Turfan Expeditions. Their results have completely changed our views concerning the early inhabitants of that country and proved that the Buddhistic art of India, Java and Further India, as well as that of China, Korea and Japan, has risen upon a common foundation, namely, that of the Hellenistic antique.

The duration of and the participants in these four expeditions are as follows:

I: Prof. A. Grünwedel, Director of the Indian Section, and Dr. G. Huth, assistant, to Turfan, August, 1902, to July, 1903. II: A. von Le Coq, assistant, from September, 1904, to December, 1905; to Turfan and Komul.

III: A. Grünwedel and A. von Le Coq, December, 1905, to June, 1907; to Kucha, Kurla, Turfan and Komul.

IV: A. von Le Coq, March, 1913, to April, 1914; to Kucha and Maralbashi.

An excellent technical assistant, Mr. Th. Bartus, was a member of all these expeditions.

The routes followed were either through Siberia to Omsk, thence by steamer to Semipalatinsk and by mailcoach to Kuldja or on horseback to Urumchi, whence Turfan is best reached on horseback in five or six journeys. Another road used is the route from Orenburg to Oshinfarghana,

thence on horseback in about seventeen days to Kashgar by the Terek Pass, this Pass being about as high as the summit of Mt. Blanc! All these routes are difficult and trying, because in winter the cold is intense and in summer the thermometer often mounts to 130° F. in the shade. The dwellings are often more than primitive, good water and food are hardly procurable, and the continual and vehement dust-storms add in spring to the inconveniences.

Fortunately, the inhabitants are mostly mild Muhammadan Turks, a rather cultivated race whose original fierceness has been mitigated by the wise administration of their Chinese rulers. Here and there are settlements of Tungans (Chinese-speaking Muhammadans), who are much more independent than the Turks and who

once or twice proved quite troublesome. With the Chinese officials we always managed—except during the Fourth Expedition, when the country was still in the throes of revolution and bandit leaders had usurped power—to live in friendship, and we owe much to their kindly assistance.

In the centre the country is an almost impassable desert of waterless, wandering dunes, often of enormous size. On the borders of this depressed ground the soil rises and consists of a rich *loess*, rendered very fertile by the irrigation canals, derived mostly from the Tarim or Yarkand river and its affluents. On this elevated ground many oases are dispersed, each containing a city of greater or less size, each being separated from the others by wastes of ten or more journeys. Through these



Our dwelling in the marsh near Tumshug, Maralbashi district.



ROCK-TEMPLE, WITH IRANIAN "LANTERN"-TYPE ROOF OR CEILING, AT KYZIL, NEAR KUCHA.

oases passed in ancient times, from the earliest dates to about 1250 B. C., the celebrated silk-trade routes connecting China with Iran, the Hellenistic Orient (of which Northwest India and Bactria were a part until about 50 A. D.), and India. These routes passed along the northern and southern borders and met in the Oasis of Turfan. There still stand the ruins of the city of Khocho, anciently the capital of the highly cultivated kingdom of the Uighur Turks.

Our expeditions selected this point of junction because we knew that in the far richer and more accessible western oases—Kashgar, Yarkand and Khotan—many of the ancient cities had been pulled down to make room for cultivation. Besides, we knew that a ruler

of the Chaghatai race had, in the sixteenth century, used chaingangs to excavate these settlements. He is reported to have found great treasures. [Ney Elias and E. D. Ross, *Tarikh-i-Rashidi*, p. 70]. Nor were our expectations disappointed: our excavations in the old city of Khocho brought us not only art objects, but also an enormous number of manuscripts in seventeen different languages and a still greater variety of scripts:

- Greek: only one line on a Christian Syriac text.
- 2. Syriac: Christian texts in Estrangelo and Soghdian script.
- Middle Persian: in various dialects and in Manichaean writing, in the script of the Sassanian coins, in Pahlavi, and in Turkish Runic characters.
- 4. New Persian: (without any Arabic!) in Manichaean writing.
- 5. Soghdian: (until now a lost Iranian language) in Soghdian and Manichaean writing; also Christian texts in modified Estrangelo.
- 6. The language of the Saka, a lost Iranian tongue, in an Indian alphabet.
- 7. Sanskrit: in many Indian and central Asian Indian alphabets.
- 8. Tokharian: a hitherto unknown language of the European or "centum" group of the Indogermanic languages, in two dialects and Indian script.
- o. Hephthalitic: the lost language of the Hephthalites or White Huns, in their own curious script.



STORIED PYRAMID, INDIAN TYPE, AT KHOCHO.



VIEW OVER MUZART RIVER FROM WINDOW IN A CELL IN THE CAVE-TEMPLE SETTLEMENT AT KYZIL, NEAR KUCHA.

10. Middle Turkish (Uighur): in Soghdian, Manichaean, Syriac, Tibetan writing; also in Turkish Runes and in central Asian Brahmi.

11 and 12. Two Unknown Languages in undeciphered alphabets.

13. Muyolian: in Soghdian and in "square" characters.

14. Tibetan.

15. Tangutan (The Tanguts are a Tibetan race which rose to power).

16. Chinese.

17. A number of wooden tablets inscribed in Kharosthi-writing and some Indian tongue.

The diversity of languages shown by this collection proves that Khocho was a most important junction-point; it gives us a new view of the early population of Chinese Turkestan, confirmed by other observations. The Uighur Turks seem to have begun their conquest of the country only about the middle of the eighth century. Until then, we may safely assume that Saka, ruled by an Indian race, occupied Khotan and vicinity. Soghdians (and Saka) held the western borders; Scghdians, either original inhabitants or

settlers from Samarkand and Bokhara, dwelt along the whole northern limits, and from Kutcha to Turfan the ruling race appears to have been the Tokharians, a strange tribe of European Indogermanic speech, whose portraits we may recognize in the red-haired, blue-eyed men of energetic features so frequent in the wall-paintings of the temples near Turfan. The Turks must have completed their conquest in about 150 years—about 900 A. D. The language of this country is Turkish. Islam came only in the tenth century, and reached Turfan only after Mongol times.

The Turkish kings brought Manichaeism as their religion to Khocho, and we were lucky enough to find more than 1,000 manuscript fragments of this remarkable dualistic religion in the ruins of that city. Some of them are illuminated with wonderful beauty and in radiant colors. These miniatures are the precursors of what we know as Islamic miniature paintings, and our knowledge of this lost faith has been greatly increased by these finds.



THE TEMPLE HEWN INTO THE ROCK, AT KYZIL, NEAR KUCHA.



AN UIGHUR TURKISH PRINCE, FROM A MANUSCRIPT OF THE IX-XTH CENTURY, FOUND IN THE TURFAN DASIS.

There were also some settlements of Nestorian Christians, notably near Turfan. After the downfall of Buddhism many of these Uighur Turks became Christians. But, in the early days, and quite up to the tenth of eleventh centuries A. D., the ruling religion was Buddhism. As the religions had to be taught and propagated, almost all our manuscripts treat of religious matters. Only a few are profane or semi-profane. But we found one fragment of the Fables of Æsop near Turfan; also two leaves of a chap-book well known in Europe, the story of Barlaam and Josaphat—both in Middle Turkish translations.

With the Buddhist religion came Buddhist art, such as had arisen on an Hellenistic foundation in the Hellenistic countries of Bactria and Northwestern India. The district around the modern cities of Peshawur and Kabul. the ancient Indian country of Gandhara [the Gandarioi and Aparytai of Herodotus, is the cradle of Buddhist art. When Buddhism became powerful in these regions during the last two centuries before Christ, the Hellenistic pantheon furnished the Indian religion the prototypes for the representation of its mythology. Here the types of Apollo and Dionysos became transformed into the figure of the Buddha, Jove became the type for the Brahman, and most of the well-known gods of classical art were changed, with different meanings and appellations, into



PAINTED WOODEN TABLET WITH TOKHARIAN INSCRIPTION, SHOWING A STANDING BUDDHA. FROM KYZIL.

CENTURY UNKNOWN.



CLAY FIGURE OF AN ELEPHANT'S HEAD ON AN ELEPHANT TRUNK, SURMOUNTED BY A LATE ANTIQUE HUMAN HEAD. FOUND AT KYZIL. CENTURY UNKNOWN.

the gods, saints and demons of the Buddhists. These types came into Turkestan via Bactria and the Pamir, and probably via India and Kashmir, being modified on the way by Iranian and Indian influences. In Turkestan they again met Iranians, Indians, as well as Tokharians and Turks, and eventually reached China. In that country, whose inhabitants were totally different from the inhabitants of India, Persia and Central Asia, Chinese Buddhist art was produced by the genius of the Chinese people; but this art would be inconceivable without the different previous stages of develop-

After this preamble, let us return to our work. The ancient settlements consist mainly of two types: groups of cave-temples cut into the perpendicular faces of rocks in wild and sequestered glens; and cities containing mainly temples and reliquaries. These latter are always built of adobe, or sun-dried brick. Their architecture is mainly Iranian, the cupola and the "lantern"-roof prevailing. There are some polygonal Indian buildings. All traces of Chinese architecture are absolutely wanting.

The walls of these temples are decorated with pictures in tempera, the floor sometimes showing true al fresco paintings. Commonly the temples consist of an anteroom opening into the cella. Opposite the door, the wall is niched in the middle for the cultifigure. Corridors are so disposed as to enable the worshipper to circumambulate this image.

As Buddhism came from the southwest and west, the oldest settlements, showing most clearly the Hellenistic



A late development of the Ganymede legend at Kyzil. Century unknown.

influence, are found in those regions. Near Maralbashi we found ancient temples ornamented in the style of Gandhara, and sculpture which, though Indian, nevertheless is reminiscent of Hellenistic art.

But these settlements had been destroyed, apparently at an early date, by a furious conflagration. About fifteen journeys farther east, at Kyzil on the Muzart river, near Kucha, there lies in a wonderfully romantic valley an extensive settlement of temples cut into steep cliffs. Many of these temples were open and had suffered correspondingly, but before some of the cliffs vast heaps of débris had accumulated, completely hiding the entrance to well-preserved temple interiors. Gangs of workmen had to clear away

this rubbish. temples were generally half or three-quarters full of *loess*-dust. removing this, the pictures on the walls became visible, and on the floors we found heaps of manuscripts, heads and torsi of statues, coins, moulds, stencils in paper, seals, temple flags, etc., etc. All these things had been snatched down and savagely trodden under foot. Still, even though damaged, they are most interesting relics of a wonderfully advanced civilization.

In the oasis of Kucha antique reminiscences are still common, as for example a small tablet bearing a painted Buddha with a line of Tokharian. or strange head of a saint fashioned after the prototype of an Hellenistic Herakles. A development of the legend of Ganymede, also of the highest interest, was the paintings repsenting the donors—



Late antique clay vase, with Silenus in a pearl medallion. From Khotan (V-VITH century?).

knights wearing strange frock-coats of embroidered or brocaded stuffs and armed with long, straight, cross-guarded swords of European type, depending from metal belts. Their daggers, however, show the Scythian form; often the *fazzoletto* is seen attached to this weapon. Most of these paintings belong to a period prior to 700 A. D.

It is hard to give an idea of the difficulties encountered in the removal of these wall-paintings. First, the whole of the painted surface had to be cut into sections small enough to be packed in cases for horse-transport. Then, an incision having been made in the wall



WALL-PAINTING AT KYZIL, SHOWING A TOKHARIAN ARTIST. CENTURY UNKNOWN.



HEAD OF A BUDDHIST SAINT OF THE HERCULES TYPE, FROM A WALL-PAINTING AT KYZIL. CENTURY UNKNOWN.

behind the painting, each section had to be carefully sawed out and packed away. We used to work, without holidays, from four o'clock every morning to six or seven every night.

In the eastern (and consequently younger) settlements near Turfan the more ancient Hellenistic types are modified by Chinese influences. Some of these settlements—for instance, the extensive group known as the Bazaklik temples—are situated in a most romantic and almost weird landscape. Hundreds of temples are here cut into the soft rock and provided with anterooms of adobe masonry. The wall-paintings here were, in many instances, in a wonderful state of preservation, but the drapery, etc., had already become Chinese, this district having been a favorite haunt of the Chinese during T'ang times. The bulk of these temples belongs to the middle of the IXth century, the period in which the culture of the Uighur Turks flourished most luxuriantly.

We worked a long time in Khocho (also called Idigut-shahri or Dagianers-shahri), the ancient capital of these cultured Turks, without finding many wall-paintings. Nor were those found

in a good state of preservation. But constantly letters came from Berlin inquiring about and congratulating us upon the wonderful treasures we had undoubtedly secured. Finally we decided to leave the capital and try the great temple-groups in the adjacent mountains. Beginning work on one of the temples of Bazaklik, we removed the accumulations of sand filling the cella. Again we were disappointed. The cella walls had, it is true, once been decorated with paintings, but these had been all but obliterated by the sand storms, which in early spring rage with unheard-of fury in the depression of Turfan.*

The masses of sand stood, however, perpendicularly in the corridors to the right and left of the rear wall of the

cella, and in trying to reach the top of the accumulations in the left corridor, the sand began to flow down. I reached the top by scrambling, many hundred-weight of sand coming down, clearing the upper section of the walls. There, to our great joy, appeared on both walls of the narrow passage, to both right and left of me, with the rapidity of an apparition of ghosts, the well-kept pictures of monks! The rest of the walls were covered great pictures showing fifteen Buddhas with adorants, all the paintings being as fresh as if they had just been finished by the artist. All these pictures — the largest measured nine meters wide by four high cut out reached Berlin after a journey of almost two years. Today they



WALL-PAINTING AT KYZIL SHOWING A CLOTH WITH REPRESENTATION OF THE MAIN EVENTS IN THE LIFE OF BUDDHA, AND HIS DEATH.

^{*} This district lies considerably below sea level, and is reputed to be, perhaps the hottest place in the world.



WALL-PAINTING OF A BUDDHIST MONK AT KYZIL.

adorn a large salon in the Museum für Völkerkunde.

But, if we did not find many pictures in the ancient town, the deficiency was made up to us by the acquisition of interesting sculptures. One of the finest is the torso, r.60 m. high, of a Bodhisattva, showing the pose and drapery of an Hellenistic Nike! For a long time we could not understand why, in sculpture, the late-antique model had been so well preserved, while in painting it had undergone so intensive a modification as to become Chinese! It was the spade which at last, and quite unexpectedly, brought the solution to the riddle.

One day, much later and in a different locality, we found in the workshops of a monastery a great number of *moulds*. They had been fashioned from

stucco [plaster], and were quite sturdy enough for long service. If one of these moulds broke, another one was made, by the simple process of moulding plaster over one of its former products, and so the ancient type was repeated and painted endlessly until in later times—the Xth century—the moulds were deliberately changed to suit the gradually changing ideal of beauty. For, the Sassanians already having cut the road to the West, no western blood could reach Middle Asia any longer, while the road to the East always remained open. In the art of painting this fact permitted the modifications to assert themselves much earlier than in this so-called sculpture.

If, on the whole, we had few adventures during our stay among these amiable and rather cultured people, I became involved in a rather formidable undertaking on my way back. I had



NINTH CENTURY WALL-PAINTING FROM BAZAKLIK OF THREE INDIAN MONKS.

had to leave Professor Grünwedel at Kurla in the summer of 1906, suffering from a bad attack of dysentery. Leaving all my servants with him, I travelled the fourteen journeys to Kucha alone. There I took a servant, and reaching Kashgar in twenty-five days on horseback, was most hospitably received and generously cared for by the British

that he accompany and assist me on the arduous route, as I was still little more than convalescent from illness.

We consequently started together in September, but when we reached the high altitudes of from five to six thousand meters, I became well and my athletic companion grew so ill—he displayed symptoms of both pneu-



Fragment of an illuminated Manichæan Manuscript from Khocho.

Consul General and Lady G. Macartney. In Ferghana a revolution had unfortunately broken out, and as I wished to go home with the then most appreciated part of my finds, the manuscripts, decided to go by way of the Karakorum route to India. Captain I. D. Sherer, of the Quetta garrison, had come down from the Pamir, where he had been shooting bears, and Sir G. Macartney suggested to him

monia and enteric fever—that I could just barely get him over the Karakorum Pass. Next morning he was unable to ride, and we had to put in a rest-day.

Our camp was in a dreadfully waste nullah, or water-cut, adjoining an enormous valley covered with rocks; everywhere around us towered mighty mountains, lifting their craggy summits high—a most forbidding and

desolate spot. The caravan people demurred at this delay and threatened to bolt, so I had to sit up all that night with my Mauser ready, offering to kill anyone who tried to sneak away. Sherer being rather bad next morning and provender for man and beast giving out, I had to leave him in the nullah with our only tent, all our provisions

food, etc., to all the stations where we might have to stop. I had a dhooly constructed for Sherer to be carried on, set my affairs to rights, sent word to Sir J. Younghusband in Srinagar, twenty journeys away, that I was starting back to bring Sherer in, ate and drank what could be spared, and slept like a dead man.



THE TEMPLE RUINS AT BAZAKLIK, NEAR MURTUG, IN THE TURFAN OASIS, DATE FROM THE IXTH CENTURY.

and his three Kashmiri servants. I took some flour with me and lived the following eight and a half days on six flour-balls a day, made by my Turki servant.

We left early and crossed the two ugliest passes in that range, the Murghi and the Sasser, in bright sunshine. I came down to Panamik in Little Tibet at noon on the ninth day, collected coolies, and sent them on ahead with

Next morning at sunup I started back with an Afghan servant, and at last reached the dreadful crags overlooking the tremendous waste valley where Sherer's tent stood. Through my binoculars I saw the Kashmiri servant scanning the mountain-tops with his glass, and then run into the tent. I was glad, for Sherer must be alive! We came down to the valley, having ridden the whole way in three



Torso of an Hellenistic Bodhisattva, like the Nike, found at Khocho. Its age has not been determined.

days, and next morning started with our patient, who was a little better.

He was carried on the dhooly over the Murghi. I expected every moment to see everything go smash into those hideous abysses, but the Tibetans and Kashmiris are wonderful mountaineers, and got him over, as well as through the Shyok river, though its ominous, freezing current was full of whirling, sharp-edged cakes of ice. Before reaching the river, however, we had a distinct ordeal to meet. Having climbed up to the first glacier of the Sasser Pass, it was necessary to cross a long *arête*, and there Sherer could not be carried.

I had him tied on the back of one of the yaks I had caused to be brought to the Sasser in case the snow should close the Pass—it was October—but the sufferer could not endure the uncouth motions of the great brute. While we were deliberating, the sun disappeared behind a black cloud, it became dark and horribly cold, a cutting wind set in, and—the snow came down!

The caravan people insisted on our going ahead on pain of being abandoned, to be snowed up! So Sherer was tied upon my horse, and we crossed the *arête* in five hours against a blinding snowstorm. It was a nightmare, but we pulled through and camped that night in a valley surrounded by seven glaciers. It was the coldest night I ever experienced, and the height being still considerable (5,000 meters), I could not sleep at all. However, I had the satisfaction of overcoming all difficulties, and of depositing my patient, after three weeks, with the good Moravian Brothers at Leh, who dismissed him, cured, in the spring of the following year.





"Man with Guitar" by John Carroll (American).

Awarded Honorable Mention at the Twenty-Fifth Carnegie Institute International Exhibition, Pittsburgh.

THE CARNEGIE INSTITUTE EXHIBITION

THE Carnegie Institute of Pittsburgh opened its twenty-fifth annual international exhibition of paintings on October 14. There are 266 European and 106 American paintings on view in the galleries, sixteen different nations being represented. The first prize was won by a Roman painter, Signor Ferruccio Ferrazzi, with Horitia and Fabiola. Second prize was awarded

Monsieur K. X. Roussel, of Paris, for his Faun and Nymph Under a Tree, and third prize went to Robert Spencer of New Hope, Pa., for Mountebanks and Thieves.

Four Honorable Mentions were also given. The first, carrying a cash award of three hundred dollars with it, was of Max Kuehner's *Rocky Neck*. Mr. Kuehner, like John Carroll, winner



"HORITIA AND FABIOLA" BY FERRUCCIO FERRAZZI (ITALIAN). Awarded First Prize (\$1,500) at the Twenty-fifth Carnegie Institute International Exhibition, Pittsburgh.

of the second mention, is a New Yorker. Antoine Faistauer, an Austrian, and Mrs. Ernest (Dod) Proctor, a Cornish woman, won the other mentions. Mr. Walter Sickert's *Versailles* took the Alleghany County Garden Club prize of \$500 for the best garden scene.

Separated into its national divisions. the exhibit shows exactly twice as many American works as French. The British canvases, 47 in number, tie numerically with the Italian, but in the latter group is a collection of 24 paintings by Giovanni Romagnoli, hung as a one-man show. Twenty-two Spanish, twenty-one German, eighteen Russian and eleven Swedish paintings comprise the rest of the larger national groups. All the other nations show less than ten canvases each. The Jury of Award was composed of Homer St. Gaudens, Director of Fine Arts of the Carnegie Institute, as chairman; Pierre Bonnard, France; Charles Sims, England; Giovanni Romagnoli, Charles W. Hawthorne, Gifford Beal and Howard Giles, America.

In announcing the awards and the exhibition, which is free to the public and will continue until December 6, after which about 150 of the European canvases will be exhibited successively at Cleveland and Chicago, the Car-

negie Institute says:

"Ferruccio Ferrazzi, who won first prize, was born in Rome in 1891. He copied old masters for a time under the guidance of his father and then studied under Coromaldi and Sartorio at the Institute of Fine Arts in Rome. At first he painted after the manner of Segantini. He then passed a short but interesting interval in the Impressionist movement, from which he reverted to the masters of the fifteenth century. Now at thirty-five he has developed a highly original art not

without traces of the varied influences of his early years.

"He won the National Pension in Rome in 1914. At the Roman International in 1924 he was honored with a group of twenty-five paintings, mostly psychological portraits of himself and his family. A number of his canvases were also shown in the Italian exhibition at Carnegie Institute in 1925, and in the exhibition of modern Italian art which toured the United States this year. He has also attained considerable distinction as a sculptor.

"The fact that Ferrazzi took the first prize this year and that young Italian artists have taken the second prize at the last two Carnegie Internationals, indicates that the new Italian renaissance, like the old one, is developing rapidly along artistic as well as political and economic lines. No national group in the present and the two preceding Internationals has shown such rapid advancement as the Italian.

"A feature of this year's Exhibition is a one-man show of a group of paintings by Giovanni Romagnoli, one of the most distinguished of the younger artists of Italy. He was born in 1893 and is a teacher in the Academy at Bologna. He was awarded second prize in the Twenty-third International and served on the Jury of Award for the present Exhibition. He is to remain in Pittsburgh for some months as a visiting instructor in painting at the College of Fine Arts, Carnegie Institute of Technology.

"Three distinguished painters who died during the year will be represented for the last time in the Carnegie International. They are Charles Cottet and Félix Vallotton, French artists, and Mary Cassatt, who was born in Pittsburgh but lived for many years in



"Mountebanks and Thieves," by Robert Spencer, N. A. (American). Awarded Third Prize (\$500) at the Twenty-Fifth Carnegie Institute International Exhibition, Pittsburgh.

France. Miss Cassatt was undoubtedly the most important woman painter born in America. The Carnegie Institute has in its permanent collection of paintings a very fine example of her work.

"The prize of \$500 given by the Garden Club of Allegheny County was awarded for the second time. This prize is unique among awards given in the United States. In establishing it, the Club desired to call attention to the opportunities for subjects artists will find in gardens and, moreover, to encourage people in general to make

gardens that will be worthy of the best efforts of artists."

Thus far the announcement. Considering the prize-winning pictures and those selected for honorable mention, one is struck by their uniform lack of character. Neither bad nor good, they convey a strong sense of triteness, almost of hack-work. If—taking Signor Ferrazzi's canvas as an example—the new Italian renaissance is developing so rapidly, it would seem to the observer who has experience of truly inspiring work, that it has still a considerable distance to go before reaching

its goal. Mere contrasts of light and shadow, or good composition and skillful brushwork, do not necessarily make a picture. Signor Ferrazzi's studies of the primitives seem to have invaded the present canvas and given his larger figure the outstanding grace and suppleness of a thirteenth century statue for a church portal. Drapery as flowing and easy as limestone worked with a dull chisel clothes a lifelike but awkward inclining pose and supports a startling face—doubtless a "psychological" portrait. The fat and wooden child looks like a boy instead of the girl she is labelled, and her drapery is quite starchy enough to have come from the laundry just before it was painted. Kipling once irreverently observed:

"The Devil chuckled behind the bars: 'It's pretty, but is it art?'"

All the rest of the eight mentioned pictures are dull. Mere ideas and paint, canvas and industry never yet have produced art. The brains with which Opie mixed his colors seem lacking in this vast display of comfortable mediocrity, where not a single spark—granting these eight are the best of the 372—of anything like genuinely deep feeling or artistic force subsists. It is incredible that sixteen great nations can do nothing better.

WITHIN THE MASTABA OF AN EGYPTIAN PRINCESS

The serdab's fifty paces yawn Nigrescent to the sun-dimmed sight; An effigy, slim, sovereign, Looms slowly on the bastard night.

Within a near sepulchral hall Glimmers this girl's sarcophagus,— Chryselephantine, pearl and fire, Its least anthemion fabulous.

The tears of those who mourned her dead Flowed out from proud, barbaric thrones; Pending her soul's return from Hell They mummified her sinless bones.

—Margaret Tod Ritter.

NOTES AND COMMENTS

PATCHING UP THE SPHINX

For the first time in more than 1,700 years the Sphinx is completely visible. Erosion had been at work to such an extent that it was feared by the authorities at Cairo that the head might break off. So the entire figure of the great creature was exhumed, and careful restoration undertaken to preserve it for the future. According to *The Times* of London:

"Rather alarming reports have been current to the effect that the restorers were about to replace the nose of the Sphinx, that they were introducing masses of fresh stone, and painting the eyes and face a garish color. But it would seem that these rumors have little relation to the truth. Certainly no bold replacement of the nose has been thought of; no more stonework has been added than was absolutely necessary; and what painting has been done will soon tone down. The outer casing of the Sphinx was originally painted red; that is why the Greeks gave it the name of Rhodopis, and then, by a curious inversion, declared that the head had been taken from the famous courtesan of that name. Those who criticize adversely the application of paint may not be aware of the Sphinx's original coloration.

"Tourists who know the Sphinx as a mighty head standing forth from the sand, attached to the couchant form of a lion or some mysterious beast. whose flanks were also shrouded, will be surprised at the pictures of the Sphinx swept clean and free, showing the whole form and revealing the great paws, fifty feet long, between which stands a sacrificial altar. At this the Romans—who never missed the chance of propitiating a local god—did worship to the sun, while below the face of 'the monster,' as Pliny called it, is the upright stela of the time of Thothmes IV. All these were uncovered by Caveglia in 1817, and in 1853 and 1886 Mariette Pasha and Maspero also made partial clearances, which the desert sand promptly turned to

futility.

"How the Egyptians and the Romans solved the sand problem, unless by ceaseless labor, we do not know. Certainly the stone walls, of which the lower portions have now been uncovered, can not have been protection sufficient in themselves, and the repair work done in the time of Thothmes and later in the Ptolemaic era is good evidence that the base of the Sphinx was kept clear. Had it been covered there would have been no decay. It is claimed that the recent work provides proof that the Sphinx was actually restored by Thothmes IV. in the XVIIIth Dynasty, as is stated on the inscription of the stela referred to"

Under the general title of "The Minor Museums of Italy," Le Vie d'Italia publishes a series of articles dealing with provincial museums and libraries from time to time. In a recent issue Mr. F. Reggiori writes of the Pinacoteca and Civic Museum of Savona, which he describes as "a typical provincial museum not far from the port, with a beautiful sculptured portal of the type so common in Ligurian cities." The museum contains varied collections of "prehistoric" (ancient, or very early?) robes, numismatics, sculptures, ceramics, ethnographic specimens, and a valuable gallery of paintings among which are some especially good examples of the Quattrocentists which, according to the author, might well move many of the great galleries of the world to envy.

Further explorations of the dead cities in Tibet have just been completed by a Russian expedition under the leadership of Prof. P. Kozloff, who has returned to Leningrad from Karakhoto, with a mass of "hitherto unknown geographical and anthropological data, as well as valuable archaeological specimens." One of Prof. Kozloff's discoveries was the well-preserved tomb of a Tatar khan or prince, upon the summit of one of the Altai Mountains.

La Science Historique reports that during July last excavations at St. Bertrand de Comminges unearthed a number of white marble statues which apparently date back to the earliest years of the Roman occupation. One, a winged Victory, is considered remarkable for the imagination displayed in the treatment of the leg. Another is the statue of a young woman so beautiful it is strongly reminiscent of the best Greek work. Fragments of a colossal seated Jupiter, and others of an eagle of respectable dimensions, seem to indicate that there may have been a capital here, destroyed, of course, in the early part of the Vth century.

Among recent discoveries in France, the Abbé Hermet, priest of l'Hospitalet, records finding near his commune two dolmens and a quantity of baked clay pottery of different sorts. At Sonnac he also discovered a large number of graves, with their inhumed skeletons still in an excellent state of preservation.

The excavations recently concluded by Sir John Marshall, head of the Archaeological Survey of India, in the Desert of Sind, uncovered the remains of a wellbuilt city some 5,000 years old, beneath which were found still older traces. Marked similarity is said to have been noted between this distinctly pre-Aryan civilization and the Sumerian culture, though many thousands of miles intervene between the banks of the Indus and Mesopotamia.

Eight large and several smaller Roman buildings, dating from the first and third centuries, have been discovered under the modern city of Cologne, Germany, while excavations for an athletic park were being made. The principal buildings had an elaborate sewerage system and baths. The main structure seems to have been a manor house, the lesser buildings the servants' quarters, stables, storehouses, etc.

Professor Dougherty of the American Schools of Oriental Research reports that the library of the Schools is now safely housed in the Baghdad Museum. He further writes, regarding his recent work:

"I made two extensive trips for the purpose of surveying a section of southern Babylonia. The first lasted from December 25 to the end of January. The second lasted from February 12 to March 16. My experiences were most varied. On the first trip I travelled with a tent, cook, etc. On the second I travelled without this equipment, finding quarters and food wherever I could among the Arabs. I visited mounds of all kinds, at times travelling through an absolute desert, at other times traversing flooded areas in a bellum. I was able to gather many specimens, such as potsherds, flints, seal cylinders, and other objects of interest. appealed to me as much as anything else was the evidence of the preservation of certain phases of Babylonian life among the people of today, particularly among the Marsh Arabs, in whose midst I spent a number of days.'

DID MAN ORIGINATE IN MONGOLIA?

In an article dealing with the work of Roy Chapman Andrews, who has returned from Mongolia, James C. Young in the *New York Times* points his remarks by beginning:

"The hypothesis that man first emerged from the lower orders upon the broad plateau of Mongolia is greatly strengthened by new evidence. Organized search for his bones has brought so many traces of early life on the Gobi Desert that it seems but another step to discovery of a primitive skeleton. According to Mr. Andrews, it will be cause for great surprise if the Gobi wastes do not yield human remnants of the earliest period. Working along the forty-fourth parallel, in a region 2,000 miles long by 400 in width, the expedition uncovered such varied proofs that man had lived there in dim ages as to leave little doubt that other and weightier evidence will be forthcoming. It has been established for the first time that the world of science proceeded upon a true theory concerning the waves of men who passed from Asia to Europe before the Stone

He also quotes Mr. Andrews as having said to him: "Nowhere else in the world were conditions more favorable for the birth of man. I do not believe, as is generally supposed, that man first emerged in a hot country, because the conditions of tropical life are too easy. Man needed the spur of necessity to drive him upward. Climate and other factors were favorable to his appearance upon the Mongolian plateau in the Pleiocene Age, from 500,000 to 1,000,000 years ago.

"We have determined that Mongolia never passed through a glacial period. When ice still covered Europe (down into Spain) and the surface of America as far south as Texas, the Mongolian plateau was a well-watered region with a stimulating climate, where man might well have sprung from the lower orders. With Europe and America covered by the ice-cap, what region would seem a more probable home for the first man?"

Dr. Jacob Hirsch, the German antiquarian, recently issued a statement in New York, in which he listed the six greatest art treasures in the world as follows: The Parthenon Frieze; the Hermes of Praxiteles; the Venus of Melos [Milo]; the seated Hera from Samos [for which the Berlin Museum paid \$400,000 during the darkest period of the World War]; the archaic Persephone [also purchased by Berlin]; and the bronze Charioteer of Delphi. Dr. Hirsch emphasized the importance of the Hera because "she was the last fine work produced in Greece during the archaic period—because her marble body formed a bridge between the straitness of the Egyptian influence and the glory of the golden age of Phidias." The Persephone he regards as "one of the first verses in the Greek genesis of sculpture, and probably the earliest marble statue in the world".

An Italian priest, recently returned to Rome from a mission in Libya, reports that in an arid region he traversed, he discovered a large number of "worked stones." The news item detailing the find comments upon the small size of the tools found. As ancient geographers chronicled the existence of pygmies in northern Africa, it is possible the clerical explorer may have stumbled upon the vestiges of one of these tribes.

ROGERS AND HIS GOLDEN ROD PEN

To those who know W. A. Rogers as a cartoonist, the drawings on exhibition at the Dunthorne Galleries on Connecticut Avenue, Washington, will come as a surprise. In these Mr. Rogers has harked back to the days when, in company with Edwin A. Abbey and Howard Pyle, he was making illustrations for *Harper's Magazine*. For the past two or three summers he has spent a great deal of time with his sketchbook among the old streets and houses of Washington, in the woodland and among the rivers of southern Maryland and Virginia.

In these drawings Mr. Rogers attributes a quality, hitherto unnoticed in his work, to his golden rod pen, which has given the old Georgetown doorways and houses an atmosphere all their own. While sketching near the city late in the Fall, Mr. Rogers broke the only pen he had with him, and looking about for a substitute selected a stalk of golden rod which he quickly fashioned into a serviceable tool. The present exhibition testifies to the success of his venture.

The French authorities are making good use of Mr. John D. Rockefeller's gift of a million for the repair of historic buildings. At Reims, the Cathedral roof is nearing completeness, and the whole nave will be covered by the end of this year. Even more apparent progress has been made at Versailles. The entire ground floor of the Château has been purged of its inappropriate gilding and restored to its condition prior to the beginning of the nineteenth century; the grand stairway, displaced about 1837 by King Louis Philippe's terraces, is again in evidence; and Marie Antoinette's little bandbox Theatre in the Trianon grounds has been saved from ruin and restored both within and without.

AMERICA DISOWNS TUTANKHAMEN

Speaking on recent developments in American archaeology before the American Philosophical Society, three eminent students vigorously denied that the American Indian owed cultural benefits to any of the great civilizations of Europe, Asia, or Africa. This sweeping generality is based on thousands of carefully recorded and laboriously observed facts, but it is a point of view which has not been "sold" to the public. The latter, led on by the more sensational theories of pseudoscientists, still believes in the link between the Egyptian and early Guatamaltecan civilizations, and in the invasion of this hemisphere by Phœnicians, or lost tribes of Israel.

The archaeologist, like the alchemist, deals in mystery; his task is to transmute the dross of prehistoric relics into the gold of history. Dealing with such an unstable subject as mankind, his results cannot be predicted with the infallibility of a chemical experiment. Yet even in this field much can be reduced to mathematical formulas, and to do this with remains of long dead races is the archaeologists' job.

Recent studies on this continent have extended our knowledge of man for thousands of years—before the dynastic days in Egypt; so far, indeed, that such primitive essentials as pottery making were unknown. Scientists tell us that the American Indian came from Asia by the Bering Strait, but in times so remote that his chief accomplishments were the use of speech and the use of fire. Since that migration there is no shred of scientific proof of any influence on his development other than that of the elements that this hemisphere produced.—Editorial from The Independent.

In a paper read before the Geographical Section of the British Association at Southampton by Mr. Heywood Sumner, as reported in a recent Journal of the Royal Geographical Society of London, the Neolithic remains found in the New Forest region were described at length. The area is a triangle in Hampshire, extending, roughly, from Christchurch northeast to Southampton, west to the Avon, and south again to Christchurch. In general the soil is clayey and very poor. Barrows are numerous-68 have been found in one location, all unusual because of their size. They offer testimony [Mr. Sumner excavated six] of "local ritual construction of some elaboration, and tribal poverty in the repeated absence of associated relics Assured Iron Age evidence . shows settlement was occupied from the earliest times Metal to a late period of the Roman occupation. working, making of articles of glass and Kimmeridge shale, and weaving were carried on here. Cereals were cultivated and grain was ground in stone querns. Trade connections existed with the Continent The Roman evidence in the Forest is limited to Roman pottery kilns, to pastoral enclosures [earthworks], and to debated Roman roads. There are no villa sites.

Teachers and lecturers on Spain interested in securing lantern slides or photographic prints of more than 65,000 subjects in the field of archaeology in Spain, may now do so without the necessity of sending abroad for their material. The negatives of the Arxiv Mas of Barcelona are now so distributed in this country as to be readily attainable. For Romanic art, sculpture, goldsmith work and ivories, apply to the Metropolitan Museum, New York; for architecture, customs, costumes, etc., The Hispanic Society, New York; for sculpture and architecture, Harvard University, Cambridge, Mass.; for paintings on wood, canvas, copper, miniatures, etc., The Frick Library, New York; for pre-Romanic sculpture, archaic material, etc., Prof. A. Kingsley Porter, Elmwood Avenue, Cambridge, Mass. Each copy of whatever nature is briefly described in its accompanying title.

Press dispatches from Moscow tell of the discovery by Russian archaeologists of the remains of a city not far from that metropolis which is believed to date from about the beginning of the Iron Age. Iron knives and arrows, glass bracelets, bone combs and gold and silver jewelry were found, as well as considerable archaic pottery bearing textile designs. Part of the ruins, it is believed, point to the existence of a kremlin.

The Louvre in Paris is rejoicing over the acquisition of a fine statue of Sesostris (or Senwosre) II, king of the XIIth Dynasty. The statue, with several others of less importance, was excavated from the ruins of a temple northeast of Karnak, according to press reports. The statue is of unusual importance since it is a portrait and not a mere conventionalized memorial.

Subscribers to ART AND ARCHAEOLOGY who can spare copies of their back numbers from 1918 to the present are requested to send them to Mr. Burton Stevenson, Director, The American Library in Paris, 10, rue de l'Elysée, Paris, France. The American Library is exceedingly anxious to complete its files as far back as 1918, and no copies can be sent from the office of this magazine because none are available. Packages should be addressed to Mr. Stevenson, and forwarded through the Bureau of International Exchange, Smithsonian Institution, Washington, D. C. The Library will, of course, pay the postal charges to Washington from the giver's residence.

Egyptology is encouraged in Belgium by the Queen Elizabeth Egyptological Foundation, established to commemorate the entrance of the Queen on February 18, 1923, into the tomb of Tutankhamen. It has already made valuable contributions to the Musée des Cinquentenaires, has had a Fellow at work in Thebes, and publishes a bulletin, the *Chronique d'Egypte*.

The thousands of Americans who have visited the Alhambra at Granada, Spain, perhaps did not realize when they studied this vast congeries of Moorish structures that a considerable part of the decorations were restorations, the work of the talented and skilful Contreras family. But within the past few years the general condition of the Alhambra has become so bad that systematic treatment and care were necessary on a large scale. In 1923 Señor Don Leopoldo Torres Balbas, the archaeologist, was made Curator, and at last the Alhambra is safe. Señor Balbas has adopted an unyieldingly conservative attitude, and where parts of the Palace are literally falling to pieces, he is replacing them with sound modern construction made in modern fashion and nowhere attempting to "restore" or imitate the work of Moorish times. This method preserves both the original flavor of the structures and at the same time makes plain the new parts, thus avoiding any confusion for the future. Foundations have been strengthened, new sections placed in walls, ceilings repaired, doors built, plaster-work patched in un-obtrusive tints, and the nucleus of a museum established by collecting carefully every broken or fallen fragment of Moorish work and marking it as accurately as circumstances permit. No plans for the long-talked-of Irving statue have as yet taken shape.

Where a purchaser of paintings pays a dealer in part with another painting at an agreed valuation, the transfer by the purchaser is regarded as a taxable sale, according to a ruling just made by the Solicitor of Internal Revenue. This ruling is of importance because of the general practice of art dealers to take back other paintings as part of the price for which they sell their own.

Through the generosity of Mrs. J. M. High, widow of a prominent Altanta business man, the Atlanta Art Association has received the gift of the High property, at Peachtree and Fifteenth Streets, as a home for the city's art museum. The value of the gift is estimated at about \$100,000, and the available space is some 27,000 square feet, which compares favorably in size with the space in other similar institutions. The nucleus of the collection already purchased will be installed as soon as the mansion is remodeled.

A Canadian correspondent calls attention to the fact that the statement in the April-May number of Art AND ARCHAEOLOGY that the Philadelphia Exposition of 1876 was "the first great world's fair" is incorrect. "I have always understood," adds this Canadian friend, "that the International Exhibition in London in 1851 was the first of this nature. I also believe there was an international exhibition in Vienna previous to the Centennial. Further, previous to the Vienna exhibition there was a second exhibition, I believe, in London in 1862, and one in Paris in 1867. The exhibition of 1876 in Philadelphia may have been the largest up to that time, but to refer to it as the first is, to use a parliamentary expression, 'not strictly in accordance with We apologize; our correspondent is right. Nevertheless, the Philadelphia Centennial of '76 was so much more important in many ways than its predecessors that they hardly seemed to rank with it as genuine representations of world progress—as the Centennial certainly did.

GLOSSARY

(Continued from last issue. For explanations, see issues of June and July-August, 1926.)

Æ-to'li-a: a Greek district N. of the Corinthian Gulf. Acarnania.

Æ-to'li-ans: inhabitants of Ætolia.

A'fer, Pub'li-us Te-ren'ti-us: Terence, the Latin comic poet (B. C. 195-159).

af'hus: in Norse mythol., the small structure adjoining the temple proper where the sacred images and the altar were kept.

â fi-o'ri: (Ital.) a term used in ceramics to define a style of pottery (as majolica) decorated with intertwined birds and flowers.

â fo'glie: (Ital.) a common type of crude decoration on Ital. pottery, consisting chiefly of leaves.

A-fra'ni-us: (1) a Ro. comic poet of the 1st century; (2) a Ro. consul and friend of Pompey.

Af'ri-can-oid": in ethnol., characterized by the nature and appearance of an African.

Af"ri-ca'nus: (1) Julius, a Ro. orator of the 1st century; (2) Sextus Julius, a IIId century Christian historian and author.

a'froid: (Fr.) in ceramics, being in an unfired condition; applied to the decoration or painting of pottery.

a'gal-ma: (1) in Gr. archaeol., the statue of a god or goddess as distinguished from one of a human; (2) an art work offered to a deity.

Ag"a=me'des: a Gr. architect of ancient times.

Ag"a-mem'non: in Homer's Iliad and Æschylus'
Agamemnon, a Mycenean king, and the commander of the Gr. forces before Troy.

Ag"a=nip'pe: a Bœotian nymph.

Ag"a=thar'cus: a Vth century, B. C., Greek painter.

A-gath'o-cles: Tyrant of Syracuse, Sicily (B. C. 361-289).

Ag'a-thon: a Vth century, B. C., Greek tragic poet.

age: (1) in the archaeol. sense, an indeterminate period or condition in the history of man marked by the physical character and material of his civilization and its tools; (2) in the ethnol. of the N. A. Indian, standing in the tribe or community as fixed by the power or force of the individual or group, or the rank of a captive as determined by births in the family of his captor; that is, he is slave to all members of that family born before his capture; (3) Augustan A.: the most brilliant in Ro. literature, extending from B. C. 31 to A. D. 14; (4) Copper A.: the period between the Neolithic and Bronze Ages; (5) Heroic A.: in general mythol., the time when demigods and heroes lived among men; (6) Lacustrine A.: that period of prehistory marked by the construction and use of lake dwellings; (7) Middle A.: the period generally meant as extending from the fall of Rome in 476 to the discovery of America (1492) or the Reformation (1517).

A-ge'nor: (1) in Gr. mythol., a warrior of Troy; (2) in Phœnic. mythol., the royal father of Cadmus and Europa.

Ag"e-san'der: a sculptor of Rhodes who, with Polydorus and Athenodorus, created the Laocoon.

A=ges"i-la'us: king of Sparta in the V-IVth centuries B. C.

Ag"e-sip'o-lis: a IVth century king of Sparta.

ag'ger: in Ro. mil. engineering, a mound or heap, especially the earthworks forming the defenses of a fortified camp.

ag"i=a=ste'ri=um: in archit., the sanctuary or holy place in a basilica where the altar was placed.

A=gla'ia: (Gr. "Brightness") one of the Three Graces. Ag'ni: in Hindu mythol., the god of lightning and fire; the sun-god of the early Aryans, 2-faced, 7-armed, 2-layered

a'go=ge: (1) in Gr. music of ancient times, the rhythm or cadence of movement; (2) melody in successive scales, either ascending or descending.

The words below all appear in articles contained in this number. Each archaeological term will appear later in its proper alphabetical position, fully defined and accented.

arête: a long, dividing ridge; the crest of a mountain dividing two water-sheds.

Bar-Hebræus: Gregor Abulfaraj ben el-Arun, an Armenian bishop and ecclesiastical author of the XIIIth century, who wrote in Syriac and Arabic.

Barlaam and Josaphat: An VIIIth century Christian account of the Buddha, probably written by St. John of Damascus.

Bodhisattva: (Sanskrit) any one of the many Buddhaselect whose essence is held to be the perfection of spiritual knowledge.

dhooly: an Anglo-Indian? orm of palanquin or litter, made of canvas and bamboo, for transporting the sick or injured.

epigraphic: pertaining to the science of epigraphs or inscriptions, and their interpretation.

fazzoletto: (Ital.) literally, a handkerchief; in swordplay, a cloak or scarf sometimes wound around the dagger-arm as a protection.

loess: a fine, calcareous clay or sand of Pleistocene or Holocene formation, generally found bordering river valleys, and at times making bluffs along the courses of rivers.

Manichæan: pertaining to the dualistic philosophy of religion in which the Persian Manes, of the third century, taught that light and goodness, as personified in God, are in perpetual conflict with chaos and evil: i. e., that the soul is in warfare with the body.

Nestorian: a Christian sect named after the patriarch of Constantinople, holding that Christ had two distinct natures existing independently.

Nike: (Gr.) the goddess of victory.

Sassanian: belonging to or representative of the last truly Persian dynasty, which ceased A. D. 642.

scarab: a gem representing the beetle, which was the Egyptian emblem of both fertility and resurrection.

tempera: painting in distemper.

yak: a bovine of Central Asia, between the true ox and the bison, and domesticated for draft and other purposes by the Tibetans.

BOOK CRITIQUES

Why We Look at Pictures, a Study of the Evolution of Taste. By Carl H. P. Thurston. Pp. xi, 338, 86 page plates. Dodd, Mead & Co., New York. 1926. \$4.

In his introduction to the volume the author has very generously contributed to the review

of his work in the following lines:

"This book is first of all a practical aid to the enjoyment of pictures. Its method is to begin with the simplest aesthetic pleasures, which lie on the very surface of a picture where they can be tasted by any casual passer-by, however slight his training and experience in art, and to lead the reader from these, by a path approximately as easy and continuous as a flight of stairs, to the rarer and more elusive pleasures which lie concealed at its heart and which can be savored only by those who have acquired some familiarity with the language of paint."

The work is an elaborate presentation of the pleasures that may be derived from contemplation of works of art, and more especially of painting. These pleasures are more varied and important than is realized save by the few who have in one way or another come to feel the emotion-stirring qualities of the work of the masters. The author gives us a scientific analysis of these pleasures in simple and readable form, much as the scientist analyzes and presents the subject of his researches. While the purpose of the scientist is to contribute to the sum of human knowledge, the author aims to contribute to the sum of human happiness. He seeks to open the eyes of the multitude to a realm of aesthetic pleasures to which they are in a large measure blind. So in Part One, under the heading "Representation", he considers in ample detail the elementary pleasures that may be derived from the painter's utilization of form, substance, space, light, color, focus, movement, life, portraiture, and illustration.

A higher plane of esthetic manifestation is reached in Part Two where, under the heading "Composition", the nature of beauty, form in space, light and color, composition and movement, decorative painting, absolute painting, blending of form and meaning as manifested in painting, are ably considered. Naturally these headings give little suggestion of the lucid and thorough treatment of the several topics.

In Part Three, under the heading "Personality", discriminating attention is given to skill, power and ease, invention and imagination, vision and contemplation, emotion, credit, per-

sonality, external factors, and greatness. Under these headings the more elusive pleasures which lie at the heart of the painter's art are presented with a fullness never before attempted. The work as a whole is well considered and ably carried out, and although necessarily burdened with detail, must contribute to a fuller knowledge of the significance of art and to an appreciation of its reason for being.

The 86 well-selected and well-printed plates serve to supplement the text, in which frequent reference is made to them, as well as to a much wider range of works, ancient and W. H. HOLMES.

Israel and Babylon. By W. Lansdell Wardle. Pp. 343. Fleming H. Revell Co., New York, 1925. \$2.50.

It is hard to see the need of a new book on the relation of Israel to Babylon, when we have already the admirable works of Jastrow, Hebrew and Babylonian Traditions; Rogers, Cuneiform Parallels to the Old Testament; and Barton, Archæology and the Bible-which last very important work Wardle does not cite either in his bibliography or in the body of the book—to say nothing of all the numerous German works on the subject. A new treatise on this subject is justified only by new archæological material which is not accessible in other handbooks, or by a new interpretation of the facts. Neither of these requirements is met by the present work. It is a careful and trustworthy collection of Babylonian material, but it contains nothing new; in fact, a number of discoveries which were made before its publication are not recorded.

As to the point of view, there is also nothing The author seeks to minimize the influence of Babylon upon Israel. The primeval stories of the creation, antediluvians, deluge, tower of Babel, etc., are not of Babylonian, but of primitive Semitic origin—in spite of the fact that two of the rivers of Paradise are the Tigris and the Euphrates, and that Babel is Babylon. Babylonian legislation has had no influence upon Hebrew legislation; the common features are primitive Semitic—in spite of the fact that both systems of legislation are adapted to agricultural civilization, and not to the primitive Semitic nomad life of the desert. Babylonian religion and conceptions of the future life have also had little or no influence upon Hebrew conceptions. The Sabbath

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has no Babylonian affiliations. The author is entirely justified in rejecting the extravagant fancies of the so-called Pan-Babylonian astral Weltanschauung; but when, in his reaction against this, he goes to the extreme of practically denying any Babylonian influence upon Israel, he will not be followed by most Orientalists.

In his treatment of Hebrew history and religion the author holds extremely conservative opinions. "For ourselves we believe that Abraham was an historic person, and that the story of the migration from Ur of the Chaldees by way of Harran to Canaan rests upon a sound tradition"; but for this oracular utterance he produces no evidence. Moses was the originator of Hebrew monotheism, and not merely of monolatry. The Decalogue of Ex. XX and of Deut. V is genuinely Mosaic. The Book of the Covenant in Ex. XXI–XXIII is older than the monarchy. As a whole this book is a piece of special pleading for traditional theories, and not a sound piece of inductive reasoning from the facts.

Lewis Bayles Paton.

Ostia, an Historical Guide to the Monuments. By Guido Calza, Director of the Excavations at Ostia. Translated by R. Weeden-Cooke. Pp. xvi, 190. 46 illustrations. Bestetti & Tumminelli, Milan and Rome.

In dealing with so admirable and comprehensive a little work as this, the temptation is strong to go into details and to pick out for especial commendation parts of more than average excellence. Space, however, forbids, notwithstanding the clear value to all travelers and even to many students of Professor Calza's scholarly treatment. After an introduction in which the author stresses a knowledge of Ostia as essential to a full understanding of the Roman world, and an historical summary of value, charm and lucidity, which makes plain the life of the city and its relation to Rome, chapters follow on topography, architecture and decoration, technique and building materials, murals and mosaics, dwelling-houses, a history of the excavations, the method of restoration of the ruins, and a complete guide to the excavations. Professor Calza, who will be remembered by many as a frequent contributor to Art and Archaeology, has succeeded in giving this convenient and attractive handbook not only the atmosphere of his own ripe scholarship and authority, but a tang of romance and human interest all too rare in works of this kind. It is a great pity that Mr. Weeden-Cooke's English and punctuation are at times so faulty. Mechanically, the book is excellent.

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DECEMBER, 1926

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TEN SPECIMENS OF ANTHROPOMORPHIC SCULPTURE BY THE PRIMITIVE MAYA REVEAL THE ASTONISHING POWER AND SKILL OF THE SCULPTORS.

Painted from the originals in different collections in Guatemala for Art and Archaeology by D. Rafael Yela
Gunther, Director of Anthropology in Guatemala, and a noted artist.

ART and ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XXII

DECEMBER, 1926

CULTURAL EVOLUTION IN GUATEMALA AND ITS GEOGRAPHIC AND HISTORIC HANDICAPS

By Manuél Gamio

(Trans lated from the Original Spanish by Arthur Stanley Riggs)

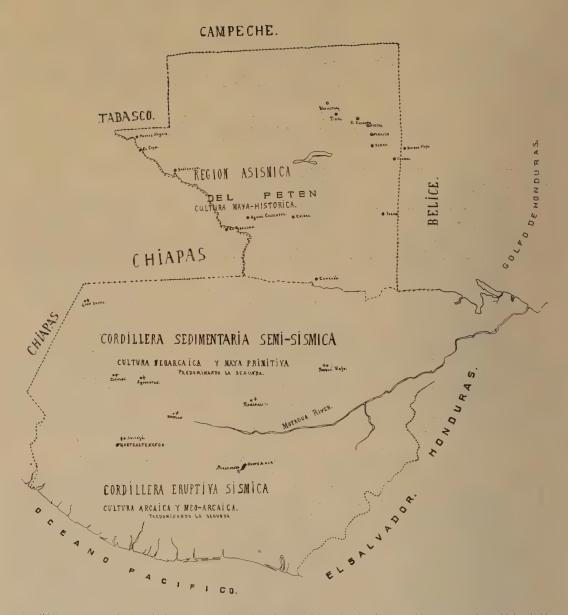
Toward the end of last year the Archaeological Society of Washington invited Dr. Manuel Gamio to make a preliminary study of the relations that existed between the Maya and Archaic cultures in the highlands of Guatemala. Furthermore, it was desired that the nature of the geographic, biological, and historical influences on the evolution of the people of that country be observed. In fulfillment of this commission Dr. Gamio presented two reports to the Society. One of them is devoted exclusively to the technical exposition of facts, experimental observations, objective comparisons, discussions and conclusions. The other is the following article, in which the scientific material has been especially arranged and interpreted for the readers of ART AND ARCHAEOLOGY.

PART I: PREHISTORIC AND HISTORIC MAYAN PERIODS

THE train runs slowly along the Pacific shores toward the Mexican frontier, passing through what used to be the ancient kingdom of Guatemala. The rails, like a huge plow, cut through the green and yellow fields, burning under a hot sun. The passengers doze, dulled by the tropical heat. I, too, for several hours, have felt my brain half asleep, but now and again it suddenly awakens as some stubborn idea flashes through it. I think of the people who have lived and are living in this land, and I feel that they are worthy of as much admiration

as the Romans, classic conquerors of the world, if not more; as the Swiss, creators of modern democracies; as the Americans, economic dictators of the world.

Nevertheless, the contradictory scenes that I view when the train draws into some minor station brings to my mind an immediate protest. Is it possible to admire these hybrid hovels of palm leaves and tinplates, anti-hygienic and anti-esthetic, inhabited promiscuously by men, women, children and animals? A rapid association of ideas recalls to my mind the remembrance of Guate-



SKETCH-MAP OF GUATEMALA, WITH THE CHIEF CENTRES CULTURAL OF INTEREST.

The Historic Maya Culture dominates in the Petén, at the north, where there are no earthquakes. Throughout he Sedimentary Cordillera in the Central Region are found the predominating Primitive Maya and Neo-Archaic.

In the Eruptive Cordillera of the South, the Archaic is overshadowed by the Neo-Archaic.

mala City, that paradoxical capital of the country, once the second metropolis of the Continent, today a small place of colorless and unclassifiable architecture, in sharp contrast with the marvelous Maya architecture that in some regions of the country existed before the Conquest, and with the notable structure of other Indo-Hispanic peoples. A city of contrasts, in which occasionally the baggage of the traveler is hauled on ox-carts to the most irreproachable of hotels on the European-American plan; economic center of patently unstable equilibrium, where the natives who are well-off and the foreigners receive and spend their earnings or profit on a basis of American gold, while the clerks, employes, and laborers live on a basis of wages paid in national paper money. The Guatemala peso is worth the sixtieth part of a dollar, and the wages paid in many parts of the country for twelve hours' labor are equal to about twenty twenty-five cents in American money. Capital of a country that has no industries, which exports coffee as the only agricultural product, and of whose two million inhabitants only two or three hundred thousand import and consume the products of modern civilization. A country which, like most of its Indo-Hispanic neighbors, has enjoyed brief moments of welfare, followed successively by long revolutions and exhausting dictatorships. Should a country such as this be admired?

On the other hand, recalling the observations and investigations I made during my travels through the country I return to my original conclusion: the present and past development of the peoples of Guatemala shows great deficiencies; yet it is as notable as that of the most advanced nations of the universe if, logically and justly, we

take into account the tremendous obstacles of geographic, biologic, sociologic and historic nature that have constantly or periodically opposed the normal evolution of life.

THE GEOGRAPHICAL CONDITIONS

Successive immersions and upheavals in the seas; terrestrial movements, volcanic eruptions, hurricanes, rains and floods, and other natural agents have shaped and divided the territory



SKETCH-MAP OF GUATEMALA SHOWING POINTS OF ENTRY AND DISSEMINATION OF CULTURAL INFLUENCES IN THE ERUPTIVE AND SEDIMENTARY ZONES.

of what today is Guatemala into two regions, orographically different: one northern, of flat or slightly undulating ground and of hot climate, comprised principally in what is known politically as the Petén Department; the other southern, of mountainous ground with two ranges running approximately east to west, and comprising the other departments of the country. The northern mountain range is of ancient sedimentary formation, while the southern one is of volcanic origin geologically recent.

The organic and animal life is not now characterized by the extinct fauna which made these regions the most interesting scenes of the migration between North and South America. Autochthonous animals and plants gave the landscape an aspect different from the one man gave it later with his cities, industrial works, new agricultural products, and imported animals.

A prolongation of the volcanic phenomena observed long ago, as well as the continuous movements of unstable subterranean masses of earth, resulted



Dr. Gamio and Guatemalan officials in the field.
Dr. Gamio at left, the American Minister to
Guatemala second from him.

in a ring of thirty-three volcanoes pouring out torrents of fire without ceasing, and earthquakes that overthrew mountains and opened up chasms in the southern section, chiefly in the eruptive cordillera.

THE PRE-HISPANIC CULTURAL EVOLUTION

As the time that we employed in our Guatemala expedition was relatively short, we shall sketch only the outlines of the cultural phenomena as we were

able to observe them, and refer but briefly to the most representative zones and places.

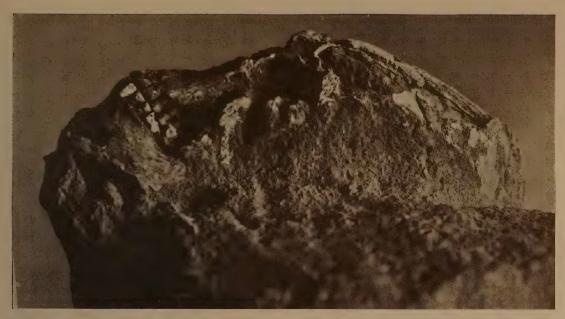
Some of the fundamental conclusions of this study were derived from the stratigraphic material excavated at the plantation of Miraflores, on the outskirts of Guatemala City. These conclusions, however, were amplified and



Drainage Cut of the Highlands Railway of Guatemala, showing the stratigraphic characteristics of the region.

confirmed through an analysis of the cultural and artistic evolution studied in various parts of the country.

First let us consider the cultural migratory currents that flowed from Mexico to Guatemala, and then turn attention to the local evolution suffered by these cultural currents in the provinces of the latter country.

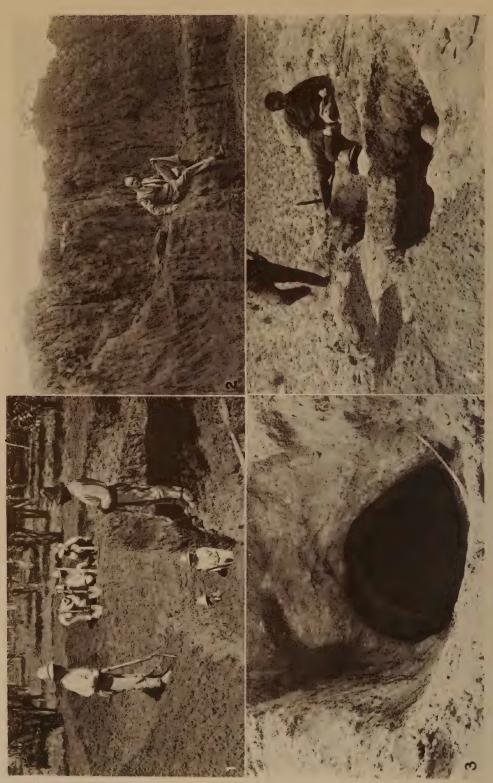


THE SKULL OF AN ARCHAIC MAN FROM THE VALLEY OF MEXICO. DISCOVERED IN THE COPILCO ARCHAEOLOGICAL CEMETERY AND PRESERVED IN THE COLLECTION THERE OF THAT NAME.

The first migrations corresponded to a culture of the same type as that which characterizes the Archaic culture whose vestiges are found under the lava flow of Pedregal in the southern section of the Valley of Mexico. These men were not the same savages, almost Neolithics, who, scores of centuries previous, had discovered America. They were the post-Neolithic successors, possessors of considerable fundamental knowledge of human civilization; as, for example, the cultivation of maize, the manufacture of ceramics, and elemental artistic expressions manifesting themselves in sculpture, in the pictorial arts, and even in work rudimentarily architectonic. These artistic expressions are represented in Guatemala by their anthropomorphic figures, by the primitive shape and simple decorations on their pottery, by their sepulchres, and by conical or semi-oval mounds which were the prototypes of the pyramids built so generally inlater times throughout southern Mexico and Central America. Moreover, certain idioms still in daily use in Guatemala, and in general throughout Central America (such as the Chorotega), bear an intimate relation to the Otomi of Mexico; and the people of this linguistic affiliation appear to be the direct successors of the Classic Archaics who inhabited the Valley of Mexico prior to the eruption of the volcano Ajusco, which covered with a current of lava varying between five and seven metres in thickness the important center they had there established.

This Classical-Archaic * culture probably entered Guatemala through the Mexican State of Chiapas, proceeding to the cordillera region, spreading over the mountains here from west to east, and then extending towards the Isthmus through Honduras and Salvador. Nevertheless, it appears that the

^{*} This period is designated as the Classic Archaic because it is the basic or oldest one, but not as denoting artistic perfection such as is meant by references to the sculpture of Classic Greece.



DR. GAMIO AND SOME OF THE DIGGERS AT WORK MAKING STRATIGRAPHIC EXCAVATIONS FOR THE ARCHAEOLOGICAL SOCIETY'S FIELD EXPEDITION IN GUATEMALA.

Beginning a Stratigraphic Excavation at Miraflores.
 Dr. Gamio on the edge of a cut made in a Mound at Arévalo.
 A Neo-Archaic Sepulchre, seen from the gallery leading to the surface, and showing semi-elliptical entrance.
 Discovery of the Sepulchres. (See full-page drawing for constructional details.)

zone of most intense Archaic habitation was that of the eruptive southern cordillera. As interesting vestiges—and these were the ones chiefly studied by the writer—mention may be made of the Salcajá cemetery in the Department of Quetzaltenango, and the remains of the populous Archaic center of Miraflores in the Department of Guatemala. These assist us in fixing the principal imaginary axis of this zone.

The second migratory current that several centuries later came down from Mexico did not present the same Archaic types as the first, but rather represented the Archaic Toltec which was then in process of formation in the Valley of Mexico and other sections of that country. This new cultural current followed a general course analogous to that of its predecessor, but its architectonic manifestation developed chiefly in the high mesas of the northern sedimentary cordillera. Its influence here is shown by a series of architectonic structures that run from east to west: Zaculeo, Quen Santo, Chaculá, Aguacatán, Utatlán, Iximche, Rabinal and Pueblo Viejo.

We shall not here refer to the current of the Toltec-Aztec type which profoundly influenced the Maya culture in the early part of the twelfth century, since that cultural phenomenon took place in Yucatán proper, not in Guatemala. Neither are we concerned here with the later Aztec migrations which so influenced other countries of Central America. In Guatemala we find hardly a single trace of them.

LOCAL CULTURAL EVOLUTION

The local development the cultural migrations from Mexico suffered in Guatemala may be roughly divided into four great artistic-chronological periods:

- 1. Classical Archaic.
- 2. Neo-Archaic.
- 3. Primitive Maya.
- 4. Historic Maya.

CLASSICAL ARCHAIC PERIOD

This is represented by the same manifestations as the Archaic type of the Valley of Mexico already mentioned. We have referred already to the probable geographic extension of the period. As to its duration or



Courtesy of the Heye Foundation.

Anthropomorphic Sculpture of the Archaic Type in clay and stone, from Villanueva, Guatemala.

Batres Jáuregui Collection.



Some from the Robles Collection, the other the property of The Archaeological Society of Washington, on exhibition in the U. S. National Museum. Painted for Art and Archaeology by D. Ráfael Yela Gunther.



BOWL OF ARCHAIC TYPE FROM SALCAJÁ, PAINTED FOR ART AND ARCHAEOLOGY BY D. RAFAEL YELA GUNTHER.

chronological extension, we were able to note that usually it was much less than that of the subsequent periods. This is natural, since its primitive aspects—developed in Mexico—could not long persist in Guatemala with identical characteristics, the new conditions of the local geographic environment soon making their influence evident.

We have examined objects of Archaic types in various sections of Guatemala, but we particularly wish to call attention to the important deposits at Miraflores on the farm of this name, at Arévalo, at Majada, and others but a short distance from the capital of Guatemala. In this latter city are to be found, in addition, private collections of great interest, especially that of Mr. Batres, son of Don Antonio Batres Jáuregui, owner of the Miraflores farm where we conducted our principal stratigraphic excavations with the kindly and able assistance of Don Antonio, who is a direct descendant of the conqueror and illustrious historian Don Bernal Díaz del Castillo. Don Vitalino Robles of Quetzaltenango also rendered important services to the cause, especially as regarded his interesting collections.

NEO-ARCHAIC PERIOD

Although certain analogies are to be found between the geographical con-

ditions in Guatemala and Mexico, the differences that are observed as to latitude, barometric pressure, hygrometry, fauna, flora, etc., were sufficient to stamp the Classical Archaic cultures with local variations, resulting in the Neo-Archaic cultures, which offer morphological differentiations. Thus, for example, the shapes of the pottery are more varied, and carved decorations begin to replace the scraped ones of the previous period. The lines and curves are also more regular, geometric figures predominating. In the eyes of the anthropomorphic figures the pupil is formed sometimes by a small vertical bar. The flattening of the features, which is characteristic of the Classical Archaic, is preserved, however. These sculptures, like similar ones of the anterior period, seem never to have



An Archaic type jar from Salcajá. Painted for Art and Archaeology by D. Rafael Yela Gunther.



Courtesy of the Heye Foundation.

ARCHAIC TYPE JAR OR PITCHER FOUND AT SALCAJÁ.

been reproduced in moulds, each one being modeled by hand. The mounds are generally conical, but also show other forms. There are proto-stelae carved in long-shaped or prismatic rocks. It is opportune here to mention that near the pyramid of Cuicuileo Dr. Byron Cummings uncovered stones of analogous form, arranged in rows like menhirs. The anthropomorphic sculpture of stone acquires greater importance as is shown by the larger dimensions given to this type of work. Numerous sculptures of this type have been found in rows in the Arévalo farm zone.

The sepulchre of Classical Archaic type that took the form of a cylinder, cone, or "barrel," superficially covered with mounds of rock fragments, is conserved, but generally it has evolved, and is constructed subterraneously at little depth, its entrance being by a lateral gallery which ascends obliquely to the surface. The semi-elliptical entrance from gallery to sepulchre is generally closed with stone slabs. Once the remains of the deceased were deposited in the sepulchre, the gallery was filled in with earth. On occasions one finds two, three, or four sepulchres of this nature united by semi-elliptical openings and having access to the surface by a gallery.

Perhaps chemical reactions due to the composition of the soil destroyed the inhumed bones, or they may have



Broken pieces of Primitive Maya Decoration in plaster, from various monuments in the Sedimentary Cordillera.

been previously removed from those graves we excavated with the assistance of Don Rafael Yela Gunther. We encountered, in fact, nothing at all in them but various vases, among which the Neo-Archaic type predominated, though a certain proportion were of the Primitive Maya period. These sepulchres are exceedingly numerous. They form a true cemetery in the rising ground of the immediate outskirts of the hamlet of Salcajá in the Department of Quetzaltenango. A study of the human remains from this cemetery is of the greatest interest anthropologically, because for the first time there may be determined from them the characteristics of a long series of skeletons of Archaic origin. The trip there is not too difficult, since there is a railroad as far as Ouetzaltenango, and



Neo-Archaic, anthropomorphic sculpture from Arévalo, Guatemala.

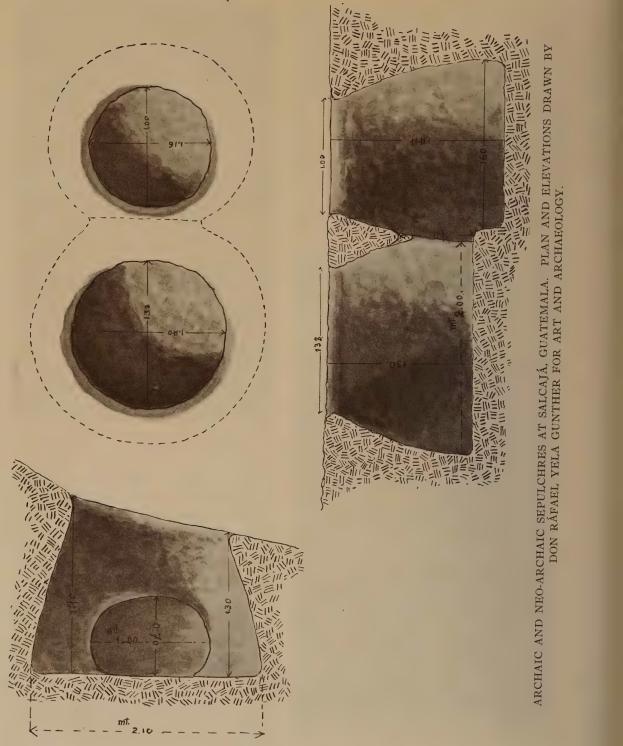


A Primitive Maya Stela on the Arévalo Plantation. Photograph by Dr. Gamio.

thence by motor the cemetery lies less than an hour distant. No time was lost in locating the sepulchres, for the natives, who seem to possess innate archaeological aptitude, probe the surface with a machete. When they stumble upon a soft spot, it is an almost certain indication of a tomb.

PRIMITIVE OR ARCHAIC MAYA PERIOD

In this period the Neo-Archaic artistic manifestations appear more profoundly differentiated and, moreover, we note in them the cultural influence of the Archaic-Toltec or Transitional type of Mexico, the Primitive Maya type resulting from this fusion.



ARCHAIC AND NEO-ARCHAIC SEPULCHRES AT SALCAJÁ, GUATEMALA. PLAN AND ELEVATIONS DRAWN BY

Four sub-types are observable in the anthropomorphic sculpture of this period. In the first, which is the truly transitional, one can still observe, as typical vestiges of the Archaic, the small vertical bars which represent the pupil of the eye. On the other hand, the head is rounded and the features are more prominent. These heads, like those of the anterior periods, are handmodeled. In the second sub-type, the features are given further perfection, but in the eye-sockets certain characteristic rectangular marks are superposed lozenge-wise. The eye in the third sub-type is constituted by an oval concavity and the nose is lengthened, forecasting the future type of large Maya nose. Finally, the fourth sub-type presents more realism; since the features are definitely regularized. Nevertheless, this sub-type has something of an exotic flavor. That is to say, it distinctly shows the influence of the Archaic-Toltec art, just as the anterior appears to be more purely local, more directly in line with the future Maya historic type.

Primitive Maya ceramic art existed in the eruptive cordillera as well as in the sedimentary zone, and is characterized by the better polish or finish of its surfaces, a wider variety of coloring and greater certainty of technique. Some grecques are to be noticed, with motives which seem vaguely suggestive of the hieroglyphics which appear later on Maya vases, it being noteworthy that a considerable proportion of them are analogous to or identical in structure, technique and decoration with the pottery of the Archaic-Toltec or Transitional in Mexico. In certain stelae there is displayed a complete, though crudely represented, human figure. In others, as for example on the Arévalo farm, volutes and curved lines

are to be noted, clearly in anticipation of the Maya style. There are also dots and bars. This stela, in its central part, presents two rectangles crowned by undulating lines whose decorative motives are closely analogous to those of the Archaic-Toltec and Toltec types. The anthropomorphic sculptures, carved in stone or plaster, like those molded in clay, acquire a more realistic character, the features being well rounded and the nose, eyes and beard



NEO-ARCHAIC STELAE FROM THE SOSA COLLECTION IN GUATEMALA CITY.



Courtesy of the Heye Foundation.

Part of the Robles Collection of Neo-Archaic pottery from Salcajá.

modeled. Many examples are very close in character to the Historic Maya artistic expression.

These important steps in progress which in the eruptive cordillera demonstrate the Primitive Maya culture with relation to its predecessor, the Neo-Archaic, do not, however, make any showing in architecture. This is unquestionably due to the eminently seismic character of this region. The fact is that no edifices of true architectonic character are to be found in it. Thus in Miraflores and Arévalo, which constitute up to the present the most representative archaeological centre in the eruptive cordillera, the Primitive Mayas developed their evolution along lines easily recognized in the variety of forms of their mounds, as well as in the dispositions made of them. The rows, geometrical groups and plazas they form suggest the elemental plan of a proper city; yet the builders apparently could do nothing better than rear compact structures of mud, or occasionally of adobe, essentially the same as those of the Archaic and Neo-Archaic. are no pavements of cement, no walls. no large halls and not a pyramid. In all probability the long experience of these primitives with earthquakes counselled them against erecting true edifices; and if those which may have been constructed were destroyed, it is easy to understand why they did not persist in so fruitless a task.

At this point it is proper to indicate that the cataclysms which may have affected Miraflores, derived from two sources. The first was the paroxysmal action of the volcanoes Acatenango, Volcán de Agua, Jumay and Pacayá, situated at distances of less than forty miles. The second cause was the earth tremors of tectonic origin which, among other effects, produced the fault which. runs from north to south at an approximate distance of some seven miles from Miraflores, through the towns of Rodriguitos, Corralitos and Punta Parada or Piedra Parada. While making stratigraphic excavations on the Miraflores farm I had the opportunity of following and identifying the course of this fault.

It seems that the Neo-Archaics, influenced by the architectonic tradition deriving from the Archaic-Toltecs, sought a region where their edifices would not be destroyed, and found it in the sedimentary cordillera, in which the tremors produced much weaker effects. It is a positive fact that in this region

exist architectonic monuments, not of Historic Maya type, and which extend east and west. The most representative examples are to be found at Chaculá, Quen Santo, Zaculeo, Aguacatlán, Utatlán, Iximché, Rabinal and Pueblo Viejo. It was impossible in general to photograph structures of this class because they are mostly covered with earth and vegetation. Maudslay probably found this same condition. since in his Biologia Centrali Americana he describes them without giving a single illustration. Don Adrián Recinos met the same difficulty in his monograph Huehuetenango—one of the most interesting scientific studies ever written about Guatemala—and gives only a few partial views. Seler refers to certain monuments of this class in his works, Die Alten Ausiedelungen von Chaculá and Gesamelte Abhandlung zur Americanische Sprachen Alterthumskunde, published in Berlin, 1901–1904.

From the constructional point of

view some of these structures are put together of adobe, or rubble, stone slabs being superposed as occurs in Zaculeo, or as the square hewn stones are employed in Aguacatlán. The plaster for stucco which covers the walls frequently was colored a dark red, at times well polished, and at others not. The pyramids are quadrangular, formed of bodies or stages in themselves quadrangular prisms or turncated pyramids, having a stair which communicates with the upper surface or top. As a rule this stair is built on the western face, though at times it is found also on the eastern side. There are walls, quadrangular columns, merlons in stepform, great patios, and salons whose ceilings, which were probably of wood, have long since disappeared. In the ruins of Zaculeo, not far from Huehuetenango, which is the principal town of the Department of the same name, we observed large hewn stones in rectangular sections



Courtesy of the Heye Foundation.

DRINKING CUPS FROM SALCAJÁ. CERAMICS OF THE NEO-ARCHAIC TYPE IN THE ROBLES COLLECTION.

which appear to have been the lintels of doorways. Although as a general thing decorations in relief did not exist, there are houses, as among the edifices of

Utatlán and other towns of Departthe ment of Quiché, which had beautiful anthropomorphic decorations in stucco, distinctly of the Maya type. Whoever happens to be relatively familiar with the Toltec architecture and its early stages. will not be in

the least surprised to encounter strong analogy between its characteristics and those described above.

Whence came this architecture in the sedimentary cordillera of Guatemala? could not have originated in the Maya, and it does not represent a decadent stage of it, since in both cases the chronological sequence would be Neither impossible. could it have arisen spontaneously, because its complex character and the harmonious grouping of

its integral elements require a previous and prolonged evolution. The only logical conclusion, therefore, is that this architecture was the result of the

fusion between the nascent architectonic ideas which, as we have already seen, the Neo-Archaics were obliged to conserve in an undeveloped state in the eruptive cordillera, and the more advanced tradition imported by the Archaic Toltec immigrants.

Before passing on to a consideration of the Maya Historic period, let us add that in other Central American countries we find represented ceramics and sculptures of both the Archaic and Neo-Archaic types. We have studied these in various archaeological collections, and it is to be noted that both these peoples directed their steps toward these regions notwithstanding that seis-

First sub-type of Primitive Maya anthropomorphic sculpture, representing the initial transition from the Archaic to the Primitive Maya. Batres Jáuregui Collection at Miraflores. Painted from the originals for Art and Archaeology by D. Ráfael Vela Gunther.

mic conditions were the same or even more intense than in Guatemala, as is proved by the fact that they were not real builders. Ceramics of the Primitive Maya type also existed in these same localities; but the corresponding architecture of the same period is represented. according to information in my possession, in a manner truly exceptional and in a degree of development which is exceedingly primitive. This can be explained only on the ground that the development of architecture was hindered by earthquakes.

On the other hand, architectonics developed favorably in the sedimentary cordillera, which is but weakly seismic, and thence transformed itself and de-







Second sub-type of Primitive Maya anthropomorphic sculpture, from the Batres Jáuregui Collection, Miraflores. Painted for Art and Archaeology by D. Ráfael Yela Gunther.

veloped into the magnificent work of the Maya type in the non-seismic regions of Petén and Yucatán.

HISTORIC MAYA TYPE AND PERIOD

I have chosen thus to indicate this period because its duration, from a little before the Christian era until the Conquest, is progressively marked or determined by inscriptions or chronological dates of an authentic historic character. That is to say, its intelligible and logical interpretation provides satisfactory certainty, while the rendering of inscriptions and the readings from the chronological monuments of other cultures—as, for example, that of the xiumolpilli or Aztec cycle—is always doubtful because it is subject to appre-

ciations invariably personal; and these may be either more or less legitimate and well-grounded.

The seismic and semi-seismic conditions existing in the two cordilleran regions not being compatible to the efficient flowering of the artistic tendencies —especially as regards architecture the Primitive Mayas gradually worked up into the region of Petén, in which the tremors are imperceptible. The luxurious vegetation and varied and impressive fauna of Petén contrasted with the meagre fauna and less profuse flora of the eruptive cordillera, and even more strikingly with the desert flora in many sections of the sedimentary cordillera. From this richness arose new and rich founts of inspiration for the plastic and









Third sub-type of Primitive Maya anthropomorphic sculpture, from the Batres Jáuregui Collection, Miraflores. Painted for Art and Archaeology by D. Ráfael Yela Gunther.

MIRAFLORES.

STRATIGRAFIC EXCAVATION NO. 1.

Excavated area = 100 square yards.

Ground Level	Geological Formation.	Proportion of Cultural Types.
Depth in Inches.	Vegetable Soil.	Maya Type: sporadic occurrence. Neo-Archaic: great proportion. Classical-Archaic: small proportion.
40	Vegetable Soil and Clay.	Same proportions as in former stratum.
60	Clay and Soft Tufa.	Neo-Archaic: great proportion. Classical-Archaic: small proportion.
		Archaeologically sterile to eighth stratum.
80	Hard Tufa.	Note—Great occurrence of obsidian knives and some mica sheets in all strata.
100	Note—Frag- ments of rock of for- eign origin found in strata.	

pictorial decorations which were to characterize the future Historic Maya arts and architecture.

Finally, in Yucatán the Historic Maya culture seated itself definitely and grandly, disseminating itself over an enormous area which comprehended the Petén of Guatemala, Yucatán, Quintana Roo, Campeche, Tabasco and

Chiapas. It did not, however, extend toward either the Isthmus of Panamá or the intensely seismic regions of the remainder of Central America.

It is axiomatic that where considerable and handsome structures of the

MIRAFLORES.

STRATIGRAFIC EXCAVATION NO. 2.

Excavated area = 25 square yards.

		25 square yards.
Ground Level.	Geological Formation.	Proportion of Cultural Types.
O Depth in Inches.	Vegetable Soil.	Sterile stratum.
	Vegetable Soil and Clay.	Maya Type: sporadic occurrence. Neo-Archaic: great proportion. Classical-Archaic: small proportion.
60	Clay and Soft Tufa.	Same proportions as in former stratum.
80		Neo-Archaic: great proportion. Classical-Archaic: small proportion.
100		Same proportion as former
120		stratum to seventh stratum inclusive. From eighth stratum on, sterile.
140	Hard Tufa.	
		· · · · · · · · · · · · · · · · · · ·







FOURTH SUB-TYPE OF PRIMITIVE MAYA ANTHROPOMORPHIC SCULPTURE, FROM THE BATRES JÁUREGUI COLLECTION, MIRAFLORES. PAINTED FROM THE ORIGINALS FOR ART AND ARCHAEOLOGY BY D. RÁFAEL YELA GUNTHER.

Historic Maya type exist, there are no earthquakes. Certainly if any such edifices ever existed in seismic regions, they would have been destroyed. In confirmation of this may be cited the case of Copán, Honduras. And it is in a region where the shocks are very

feeble. The same is true with respect to Quiriguá. On the other hand, ceramics and stelae of the Historic Maya type are to be encountered in the seismic and semi-seismic zones. Their scarcity and sporadic occurrence, however, denote nothing more than temporary residence of the Historic Mayas. Another item entering the consideration is the indubitable fact that there was always contact between the Historic Mayas of Petén and Guatemala on the one hand, and the Neo-Archaics and Primitive Mayas who had settled the region of the cordilleras on the other.

(Part II will appear in the January number.)



Courtesy of the Heye Foundation.

A CHARACTERISTIC SCULPTURE OF THE HUMAN FIGURE IN THE HISTORIC MAYA PERIOD FROM THE VICINITY OF CHIQUIMULILLA, GUATEMALA.



Courtesy of the Heye Foundation.

DESIGN ON A VASE FROM MAXCANU, YUCATAN, OF THE HISTORIC MAYA TYPE.



Courtesy of the Heye Foundation.

A PAINTED STUCCO HEAD OF THE ADVANCED OR HISTORIC MAYA TYPE, FROM THE HOUSE OF THE GOVERNOR, UXMAL, MEXICO.

THE TREND OF ARCHAEOLOGICAL RESEARCH

COMMENT UPON DR. GAMIO'S REPORT

By A. V. KIDDER

Chairman, Division of Anthropology and Psychology, National Research Council

R. Gamio's paper illustrates very clearly the strong historical trend of modern archaeological research. In the early days of archaeology the end and aim of its students was the collection of rare or beautiful objects for the enrichment of what were then called "cabinets of antiquities." Those cabinets have, in the course of the years, grown into great museums; and the collectors have become what might well be termed prehistoric historians. The archaeologist of today is no less interested than were his predecessors in the intrinsic beauty of his finds, but because he sees them in their proper positions in the long perspective of the development of art, he is able to appreciate to a degree never before possible, what they represent, in terms of human achievement. The specimen is no longer an isolated fact, but a bit of evidence for the solution of the historical problem.

One of the most absorbing of the problems which confront archaeologists is that of the rise and dissemination of higher culture in America before the Discovery. This continent was peopled many thousands of years ago by the ancestors of the American Indians. When they arrived in America they were in a state of savagery little above that of, say, the later Palaeolithic men of Europe. Yet in the New World, and almost certainly without help from any outside source, they developed a great

variety of social, political, economic, and religious systems; methods of metal-working, loom-weaving, pottery-making; agriculture; painting, sculpture; even a type of hieroglyphic writing; in short all the elements which go to make up what we are wont to call higher civilization. The Indians, therefore, must be classed as one of the great creative races of man.

The highest peak of Indian civilization was reached by the Maya in the first centuries of our era, and the Maya, like the ancient Greeks, imparted their knowledge, their beliefs, and their arts to many other peoples of Central America. For this reason the history of the Maya is of outstanding importance in the study of native American civilization. And of particular value would it be to know the place of origin of the Maya culture, and to be able to trace its growth, step by step, from the even more ancient culture which must have given it birth.

This is the problem upon which Dr. Gamio has been working. In the uplands of Guatemala, he has made the extremely interesting discoveries described in this article. The field is a vast one. Only a start has been made, but the project has been intelligently conceived and faithfully carried out. The Archaeological Society of Washington is much to be congratulated on having enabled Dr. Gamio to inaugurate so promising a research.



THE MONUMENT TO BRITAIN'S FAMOUS "WARRIOR QUEEN" IN THE HEART OF MODERN LONDON.

SOME TROPHIES OF THE ROMAN CAMPAIGN AGAINST QUEEN BOADICEA

By E. J. SELTMAN

ANY of the readers of ART AND ARCHAEOLOGY must have seen and admired that most impressive of London's historical monuments, the chariot group of Boadicea and her daughters, close to the Thames and the Houses of Parliament.

Queen Boadicea, as Tacitus has informed us, was left in 61 A. D. the widow and successor of Prasutagus, King of the Iceni in eastern Britain. He had bestowed his realm and his possessions on his two daughters, "and on Nero", hoping thus to secure the good will and protection of Rome for the royal children. Vain expectation! For

their possessions were looted, Boadicea was maltreated, and her daughters are said to have fared worse at the hands of the Roman soldiery. Then the "British Warrior Queen, bleeding from the Roman rods," raised her war-cry, voiced in Tennyson's lines—

"Must Rome's ever ravening eagle's beak and talon annihilate us? Up my Britons, on my chariot, on my chargers, trample them under us!"

Iceni, Trinobantes and allied tribes rose. Camalodunum (Colchester), a recently established colony of Roman veterans, was taken and burned down. Petilius Cerealis, hurrying with the

Ninth Legion to its relief, was defeated and his infantry cut down, while he himself barely escaped with the cavalry. London and Verulamium (St. Albans) were also taken, and seventy thousand Romans and Roman allies slain. Soon, however, the Britons succumbed to the superior generalship and discipline of their enemies. The war ended with a fearful slaughter of the British host, and Boadicea ended her life by poison.

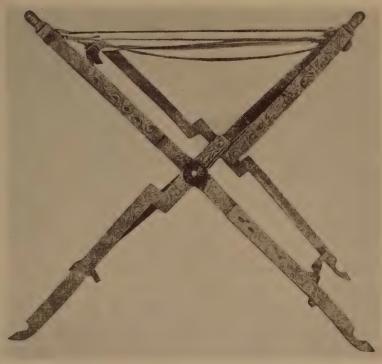
About a century ago a Mr. Forman, a wealthy archaeological dilettante, is known to have excavated in Essex, of which Colchester, the Camalodunum of old, is the county capitol. For many years there lay in his collection, in fragments and unrecognized, the remarkable trophies illustrated here: the vexillum or standard of a Roman general, and a sella castrensis, or general's field-chair. To the standard is attached

a medallion with the head of Nero on its reverse, and, inlaid in precious metals on the obverse, a fourhorse chariot with the figure of the imperial Triumphator. Since the war in Britain was the only one of consequence during Nero's reign, we are safe in connecting these objects with this war. But before pursuing this interesting subject, we must briefly consider the origin and character of ancient military standards in general.

Standards are depicted on Egyptian monuments of the Middle Kingdom,

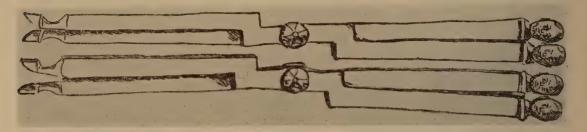
and some were found in the tomb of Tutankhamen. All these, however, are not truly military, but partake of the nature of tribal totems. The invention of the personal standards of high military officers is ascribed, in Xenophon's Cyropaedia, to King Cyrus of Persia. Standards, or "signs," as the Greeks and Romans designated them, are frequently mentioned by the authors. Julius Caesar, for instance, in his Gallic War, describes giving the signal for striking camp by sounding the tuba and displaying his banner above his tent. Broadly speaking, standards may be divided into the multifarious signs of armies and the personal ones of army commanders.

Numerous likenesses of army standards are preserved in columnar and mortuary reliefs, from the legionary eagle and imperial *imago* down to the



A ROMAN MILITARY COMMANDER'S FIELD OR PORTABLE CHAIR OF OFFICE.

insignia of cohort and maniple, all of them more or less cumbrous in appearance. Comparing the standard illustrated here with others, one is struck by its fine proportions and noble simplicity of design. Standards of the generals are not displayed on the monuments, but there fortunately exists, in the Berlin Museum, a bronze coin bearing the likeness of one. The coin dates from the year 44 B. C., and three other laurel wreaths. All four are so perfectly proportioned that, were they separated, each would fit into the next larger one. The standard is of bronze, seventeen inches high, and weighs with all its parts four and a quarter pounds. The wooden pole on which it was carried is, of course, lost, but the three-edged iron spike, ten inches long, which protruded from its lower end and by means of which the



THE COMMANDER'S CHAIR FOLDED UP FOR CARRYING.

bears upon its obverse the head of Hortensius Hortalus, uncle of the celebrated Brutus, friend first and afterward murderer of Caesar. Hortalus issued this coin as Proconsul and military governor of his province of Macedonia, and his "sign," shown on the reverse of the coin, consists simply of a pole to the top of which is attached a placque and two narrow streamers.

Under the Principate, when the general acted as deputy of his imperial master, there was added a medallion with the head or figure of the reigning emperor; in this case, that of Nero. The medallion is surrounded by a wreath of laurel, above which is placed a triangle of bars intended, perhaps, to represent the pediment of a temple of Victory. To the short central bar within the triangle were tied the floating streamers or pennons which we know from the coin of Hortensius Hortalus. Above are superposed and graduated in size,

vexillum could be firmly planted in the ground, is still preserved, though greatly corroded.

A closer examination of the large wreath reveals a narrow ledge around its inner circumference. As already indicated, the institution of the Principate caused the image of the imperial lord to be placed in the generals' standards. Augustus being the first in order of the *Principes*, we may conclude that the standard dates from his time—a supposition given weight by the beauty of its design—and that the first *imago* the ledge or rim inside the wreath served to support, was his. Of course, with the succession of other emperors, the medallions were changed, and as they were doubtless struck in Rome and sent thence to the provinces, they more often than not did not fit their frames perfectly. This has happened here, but the mischance was remedied by an ingenious contrivance.

With the standard has been found a bronze ring of the same weight and diameter as the medallion. It is provided with three small rings or eyelets by which it was soldered to the back of the medallion, and the places where the

two touched and ioined can still be distinguished on the latter. A cord or thong drawn through the three rings attached the medallion firmly to the bars of the triangle. All parts of the standard when it came into the writer's possession were covered with an even patina, but this had to be removed from the centre piece of the medallion because it obscured the beautiful and unique inlays in gold, silver and dark niello.

The standards of a Roman army were held sacrosanct, and their daily worship was a solemn act. When lost ones were recovered the occasion was marked by public

rejoicings and commemorated on monuments and medals. The Britons, then, after their defeat were doubtless compelled to surrender the standards of the lost legion of Petilius Cerealis. But how did the *vexillum* and *sella*

castrensis here shown escape being given up? Presumably because these personal insignia, with other property from the commander's tent, were carried in the rear, where the guard was set upon and overpowered by

enemies eager for loot. One of them, attracted by the glint of the gold and silver. possessed himself of the standard and chair. As he could not carry them safely away. he covered them with earth, marking the spot so he could return later and dig up his booty. But this barbarian was undoubtedly killed in the fighting that followed, and his treasure remained hidden until, after nearly eighteen hundred years, a kind fortune yielded it up.

Saglio's dictionary of antiquities misstates, under "signa militaria," that the standard belongs to the Brussels Museum.

The error is corrected in Pauly-Wissowa's Real-Encyclopaedia der classischen Alterthumswissenschaft (2d series, R-Z, 4th half-volume, p. 2339 and footnote). Both standard and chair are in the writer's possession.



THE ONLY COMPLETE ROMAN MILITARY STANDARD IN EXISTENCE.

Three other objects published as military standards by Saglio must be disqualified. The bronze hand and the little bronze boar in the British Museum are ticketed there as "perhaps" the top of a standard and as a "model" of a regimental standard. The former is a rude fabric, and too weak and fragile to be carried into battle. Presumably it is a votive offering from a temple. The little boar looks like a child's toy. The third example in Saglio, a bronze capricorn, could not be carried on a pole. The lower portion, with the position of the fastening-ring, shows that it was affixed to a level surface. It may have been the sign of a shop, or of a taberna ad capricornum.

In truth, no other complete Roman standards are known to exist, and even fragmentary portions of them are quite rare. The most important of the latter is a bronze wingless eagle, nine inches long, published in Archaeologia in 1881 (P. 364). Traces of ancient gilding still show on it. On its back is a socket, from which rose the upright wings, and its talons clasped a thunderbolt. It was discovered at Silchester. the scene of the last forlorn stand of the forces of Allectus, who ruled in Britain. against his rival Constantius Chlorus. The bearer of this eagle had preferred to break it rather than let it fall intact into the enemy's hands. This interest-



A COIN OF HORTENSIUS HORTALUS.



THE SILCHESTER BROKEN-WINGED ROMAN EAGLE.

ing fragment seems to have been generally overlooked by archaeologists. Better known is the silver disc with the figure of an emperor standing on a pile of arms, figured in Plate 42 of Schreiber's *Atlas of Classical Antiquities*. To the disc belongs a tablet inscribed COH.V.

There exists one other portion of a Roman standard in the shape of the lower half of a small silver urn and a little tablet with the number of a cohort. This meagre fragment realized several hundred pounds sterling at sale about twenty years ago.

The reason for the rarity of such fragments is perhaps not far to seek, for when Western and Eastern Rome became Christian, the sacred standards were, with their pagan worship, declared anathema and destroyed, and the labarum, the banner of the Cross, took their place. That is the kernel of truth in the tale of the Emperor Constantine's "in hoc signo vinces" vision.



OBVERSE OF THE MEDALLION.

If portions of standards are rare, a vet greater rarity can be claimed for the sella castrensis, the commander's chair, since every army possessed but one. Like the standard, it is of the greatest historical interest. dition it may claim a purely archaeological importance of the highest order by virtue of its material—wroughtiron. As a big object in iron, and of high artistic quality for its age, it stands unique. It has much the form of a modern camp-stool, and stands two feet high. The legs terminate at the ground in hoofs and at the top in bearded human heads. In order to make the chair portable on the march, a remarkable mechanism was devised, viz.: three of the four inner cross-bars are jointed by means of hinges in the centre, the fourth being divided and open in the middle. In this manner the chair, after having been folded in the usual manner of a camp-stool, is doubled-up once more vertically in the centre, the four legs being thereby brought together level.

The top cross-bars would be covered with a cushion and hidden. But all parts of the chair visible when in use are beautifully decorated. The artistworker, who must have spent much time on his task, first overlaid the iron with a thin covering of shining silver. Considerable portions of this have been preserved, though naturally blackened by oxidation incident to its centuries of burial. It is to this covering that we are mainly indebted for the good preservation of the corrodible iron. Through the silver, and into the iron beneath, the artisan cut an ornamental pattern, floral and linear, which he filled in with an alloy of gold and copper. Even the hair, eyebrows and beards of the human heads were treated this way.

Although the form of the camp-stool was not, of course, confined to the chair of office of a military commander, there is little difficulty in showing that the *sella* was intended for this high function. In accordance with its official character, the first requisite was splendor, and in its pristine state it no doubt fulfilled this to an eminent degree, resplendent with silver and gold inlay, and surmounted by a cushion of purple. The second requirement was strength, and this was met by the selection of the strongest of materials—iron. Lastly, portability on the march was essential; hence the remarkable mechanism. Roman basreliefs and medals show repeatedly the



THE TRIPLE-EDGED IRON SPIKE FOR PLANTING THE STANDARD IN THE GROUND.

shape of the sella castrensis. Wellknown among the former is a relief on the Arch of Constantine near the Coliseum, to which it had been transferred from an arch of Trajan's. It shows Trajan seated on the chair, an exact counterpart of the one illustrated. Medals bearing the sella are known principally from the reigns of Caligula,

Trajan and Lucius Verus. On all of them its form agrees with that of the writer's chair. Subjoined are two medals, one of which depicts the Emperor standing in front of his sella, delivering an "allocution" to a cohort [ADLOCVT.COH.]. On the other he addresses the soldiers in the attitude of the ruler—the seated posture.



THE FIELD CHAIR SEEN BEHIND THE STANDING EMPEROR.



THE EMPEROR SEATED ON FIELD CHAIR ADDRESSING TROOPS.

ETERNAL ROME

Eternal Rome, great Mother of great men! Of men who built with toil and war a state, Invented law and ruled themselves and fate, Subdued the chaos of the world, and then In throes of Titans, strifes of supermen, With monstrous lusts, of blood insatiate, Endured the fierce extremes of love and hate, And cleared the ground for hope to spring again.

Great Mother Rome, who gathered to thy breast The broken hearts of the nations of the earth, And, for the gods dethroned whose course was run, The empty rite, the sacrifice unblessed, Revealed a life immortal, with a birth Of hope, renewed, out of the many One.

-John Walker Holcombe.



SITE OF DENDRÁ FIND.

THE ROYAL GRAVE AT DENDRA

By AXEL PERSSON

Professor of Classical Archaeology, University of Upsala

(Translated from the Swedish by Alma Luise Olson)

AYMEN as a rule have an idea that an archaeologist who is engaged in actual excavations is digging for hidden treasures—and in essence they are naturally right. the treasures that the archaeologist seeks and finds are as a rule not the kind that have any value for the layman; it is only the experts who have moments of ecstasy over a few paltry shards. For my part I shall now now venture so far into the realms of science as to declare that broken pieces of pottery have greater value than magnificent golden bowls, but each object in its way may have inestimable significance for our study of the civilization of past ages.

One who for years has been content to refresh his soul with unearthing shards is unquestionably thankful if he occasionally stumbles upon something that in the eyes of the public justifies the designation "treasure." This is what happened to us, a little group of workers, who in spite of difficulties and hardships faithfully persisted under the burning summer sun of Greece after four months of work in Asine. It is of the Swedish excavations in Dendrá that I speak.

An ordinary Greek village seen at close range in the unmerciful sunlight is a frightfully desolate and dreary sight: a collection of mud huts on stone foundations, white if the weather and wind have not treated them too badly. And in these houses dwell human beings of flesh and blood, human beings like you and me. A stranger senses an

Inferno atmosphere. But he needs only to lift his glance to the surrounding landscape to understand that life can be lived even here: contours, colors, a horizon that seems to penetrate into infinity—the remotest hazy blue mountain ranges do not limit, but instead carry the glance to the infinite blue depths of the heavens. It is as if nature forced the observer to concentrate, not on the paltriness of the present, but on the majesty of eternity.

On the range that bounds the Argive plain to the northeast lies a little

rest the bones of the dead in the shade of gloomy, heaven-aspiring cypresses. The little cemetery reminds me of Böcklin's *The Island of the Dead*, as it lies there on a small hill rising above the green sea of billowing tobacco plants on the plains.

It was here to Dendrá that we removed on July first, after our tasks at Asine had been satisfactorily completed. But first I should say a few words about what happened before our excavations began.

A young woman from America with



THE QUEEN'S SKELETON, AS FOUND, WITH BULL'S-HEAD CUP.

Grecian village. Dendrá, meaning "trees," has about fifty mud huts, a church and a population of 300, all Albanians. The village does not deserve its name, for on the stony slopes there is not even a bush, much less a tree. A five-minute walk to the east brings one to Saint Thomas' little chapel, picturesquely nestling on a projecting cliff; at its foot a spring, nearly running dry, waters a pair of eucalyptus-tree roots. Another five minutes to the south of the village is the cemetery enclosed by white walls, and within

pronounced archaeological interests was "doing Greece" in the month of April the year before. In Mycenae her guide and mule-driver was young Orestes, son of the innkeeper Dimitri and brother of Agamemnon and Helen. They had visited the ruins of the old Mycenaean fortress Midea, situated about one kilometer east of Dendrá, most impressive ruins of their kind: the surrounding walls of the castle rise for a long stretch to a height of more than seven meters and have a width of about five meters. As the

two passed Dendrá on their return, Orestes saw some peasants busily engaged in removing a pair of large flat rocks from a tobacco-field. Not in vain had Orestes grown up in the old Mycenae, rich in beehive tombs; not in vain was he the son of old Dimitri, who himself in past decades had helped to make excavations in tombs of this

type. Orestes was on the alert and told his father what he had seen; Dimitri in turn asked the authorities to forbid the men to remove the stones. In April of this year the recently appointed Ephor, or Greek inspector of antiquities for Argolis, Dr. Bertos, visited Mycenae, and then Dimitri told him what measures had been taken. In turn Dr. Bertos turned to me and asked if our Swedish group might care to excavate the beehive tomb at Dendrá, if it really proved to be one. After a swift preliminary inspection we were convinced that it was.

So early in July we found ourselves at Dendrá—Dr. Neander Nilsson, Dr. Erik Knudtzen, Dr. Erik Sjöqvist, Miss Lisa Lindback, a young Norwegian archaeologist, I myself, together with Dr. Bertos, who personally

took part in the excavations, and a German lady, Mrs. Agnes Jensen, who had charge of the records.

I shall not dwell upon the first phase of our excavations, the removal of the masses of soil that filled the caved-in chamber and the passage leading to it. Our tomb is a so-called beehive tomb, its chamber formed by a cupola of flat



THE JEWELS OF THE PRINCESS: HER RING, NECKLACE AND THE GOLD EDGE FOR HER GIRDLE.



THE QUEEN'S GOLDEN, OR BULL'S-HEAD, CUP (INSIDE).

unworked stones eight meters in diameter, with a height estimated at only a little less—the walls of the chamber are now about four and a half meters in height. To the chamber, which is on a slight incline, leads a passage, dromos, fifteen meters long and two and one-fourth meters wide, and a narrower doorway, stomion, four meters long and one and one-fourth meters wide. During the excavations the arrangement of the stones in and in front of the stomion showed clearly that this part of the tomb had never been touched.

The work of clearing out the *dromos* and the chamber claimed nearly three weeks in all. The thirty-centimeter layer nearest the floor, in which we hoped for finds, we ourselves excavated with hand-pick and knife. We soon established the existence of a thin limestone floor, which was absent here and there in places where we assumed that shafts had been sunk through below the level of the floor. As the floor was cleaned off we came upon some human

bones belonging to at least three skeletons, some late Mycenaean shards, some small gold objects, beads of stone and paste, a cut stone and other things. We supposed that our work was about done and that we could leave our excavation within two days at the most. Most of us had no objections to raise, since in the long run it becomes rather wearisome to carry on archaeological excavations in a hole in the ground when the thermometer stands about at 40° Celsius in the shade. But fate had determined otherwise—and we should be the last to lament.

On July twenty-sixth we began to empty the shafts. Our first more important find consisted of a gold ring with seal of gold, which lay in the soil about thirty centimeters under the edge of the east shaft. The surface of the seal has a peculiarly individual appearance, divided as it is into two fields: in the lower, lying laterally, are two cat animals, lions or leopards; in the upper two mythical animals with body of a cow and head of a goat seen from the front. We were happy and content and declared that already we were well rewarded for our efforts. We



EXTERIOR OF THE QUEEN'S GOLDEN, OR BULL'S-HEAD, CUP.

dug deeper. A little more than a half meter below the level of the limestone floor we came upon flat, long stone slabs and knew at once that they were the stone coverings of a grave. After they had been sketched and photographed, they were removed. We struck a compact layer of clay. We dug on—thirty, forty, fifty, sixty centimeters. Occasionally we came upon bits of charcoal in the clay, and these spurred us on to dig on toward rock or virgin soil. Without them we would surely have given up at this point.

Then suddenly a human thigh-bone came into view in a layer of blue clay at a depth of a little more than a meter and a half. We worked slowly and carefully in laying bare the skeleton, relieving each other every quarter of an hour, for it was frightfully hot in the moist pit and each one who struggled up to the surface was dripping with perspiration. But the gold had begun to put in its appearance: around the neck and on the breast a large Mycenaean necklace with rosettes of gold—eighteen large and eighteen small—



THE KING'S GOLDEN, OR OCTOPUS, CUP.



THE KING'S SEALS OF SEMI-PRECIOUS STONES, FOUND IN THE OCTOPUS CUP.

that measures about eighty centimeters in length; around the waist the gold edging of a girdle and some forty spiral ornaments thinly gilded, ornaments undoubtedly belonging to the girdle. It was a little princess we had found. The first shaft was empty.

We then began with the second, which stretched along the western side of the chamber and followed the curve of the wall at a distance from it of about one meter. There we found stone slabs at a depth of about half a meter below the level of the floor. Now we knew what this meant, and some of us had difficulty in restraining our curiosity until the work of making sketches and photographs was out of the way.

The first object to come to light was an ostrich egg with silver fittings; to this same object belonged undoubtedly a bronze band striped with gold and inlaid with paste of various colors. Fragments of ostrich eggs have been found in many Mycenaean graves, and in Mycenae was found a vase made from an ostrich egg with applied ornaments, dolphins of paste. On the



THE KING'S SKELETON, WITH WEAPONS, AFTER THE VASES ON THE SKELETON HAD BEEN REMOVED,

evening of the twenty-ninth, a quarter of an hour before the work was to end for the day, a gold band from the other end of the shaft was reported. We excavated further. It was a gold cup larger than the Vaphio cups! When the moment came when it could be removed from its more than threethousand-year-old grave, the whole edge of the pit, four or five meters above our heads, was darkened by human figures—it was the custom for the village to assemble around us and discuss the events of the day—and shouts of excitement called forth those who were still at home. As we lifted the gold cup from the grave the jubilating cries burst forth.

Between rows of spectators the gold cup was carried to our quarters, where the preliminary cleansing with water and a soft brush took place. The inside was all of gold. Soon the outside came to view: five conventional bulls' heads in gold, bronze and niello against a background of silver between inlaid rings of gold. It is a relatively shallow cup, five centimeters deep, fifteen and a half centimeters in diameter, with knob handle. A bronze cup that we found in Asine in 1924 is provided with a similar handle. When the cup had been cleaned it was filled with red Nemean wine and was passed around.

Day and night after we had begun to make discoveries we kept close guard at the tomb; one or two sat there while the others ate their meals, and at night two of the members of the Swedish expedition always slept in the passage to the chamber. On the evening of the twenty-ninth of July our excellent cook, the good Orestes from Mycenae, who had first found the tomb, prepared a feast for us out there, and a feast it was such as those of us who participated in it will long remember.

But the work was not finished. On the thirtieth appeared the skeleton of the original owner of the gold cup;

whether a man or woman is not yet definitely known, but undoubtedly it was a woman, the queen. She lay there stretched out on her back, like the other skeletons, on a bed of lime-stone, the cup resting between her chest and the slightly bent right arm. At the left wrist we found a magnificent semi-precious stone, a large carnelian with two boars back to back. And there was more to come. In the same

shaft, about the center, we found a lamp of steatite and near it an exquisitely lovely necklace consisting of sixty-one small gold beads. And then a significant collection of weapons, bronze knives, spearheads and a sword with gold fittings. We suspected that we were approaching the most important remains—of the king himself.

On Monday, the second of August, we continued the work in the north

end of the western shaft. A tall bronze cup, a citula, lay immediately beneath the slabs. After it had been removed we could walk on the bottom. Slowly the earthly remains of the king began to appear. He was a small man, short of stature and narrow at the shoulders and hips. lay there completely covered with valuables. Around his head we came upon a mass of odd objects of green paste: square plaques, handle-like spirals partly unrolled and pieces reminiscent of the carved tusks of a wild boar often found in Mycenaean tombs. All these objects were made of paste and provided with holes for attaching to a foundation, and I am convinced that they—like the wild boar tusks—once formed the ornaments of a Mycenaean helmet.



DOORWAY FILLED WITH STONES SEEN FROM THE PASSAGE.

High on the chest of the king stood a large gold cup, eighteen centimeters in diameter, twentyincluding the centimeters handle, decorated in remarkable taste with a submarine sea scene. Four octopi with extraordinarily lifelike winding tentacles swim among coral reefs, and dolphins dive down from the edge of the cup, where a row of snails is placed. One who studies the arrangement at the foot will find it difficult to get away from the impression of a Japanese effect—not the first time one has this impression when looking at art objects belonging to the Cretan civilization. In my opinion this octopus cup belongs originally in Crete and may date back to the sixteenth century B. C. Through robbery or exchange it found a home on the Greak mainland, and there followed its owner, younger by two centuries, to the grave. Technically, it is a supreme masterpiece, though artistically, according

to our taste, it may seem slightly overburdened. Without question it is a work of art of first rank, which well deserves to be mentioned in connection

with the famous Vaphio cups.

Inside this cup lay four rings of silver and bronze with a pair of seals two inches long and four cut semi-precious stones, of which two are truly regal so far as the execution, material and size are concerned. Lower down on the king's chest lay a silver chalice, a large silver platter with low edge and two handles, together with a cup without handles lined with gold inside and decorated with silver fittings on the outside. Farther down was a shallow bronze bowl. Along the right side lay a short bronze sword with gold



THE NECKLACE OF 61 GOLD PIECES FOUND BETWEEN THE SKELETONS OF THE KING AND QUEEN.

hilt; along the left, three swords, all with gold-bound hilts, one with pommel of rock crystal inlaid with gold, another with pommel of pure gold with exquisite decoration of flower and vine motifs. At the feet of the king we found finally a sword ornamented with gold, two knives and four spearheads of bronze. Whether or not any of the weapons are ornamented with drawings, like the famous daggers from Mycenae, cannot be determined until they have been thoroughly cleaned. Around the swords we found pieces of completely crumbled scabbards, and about the shoulders of the royal skeleton remains of a woven cloak with gold threads, clasped on the left shoulder with a large button of ivory inlaid with fine gold threads in graceful pattern.



THE TOMB SEEN FROM THE PASSAGE, AFTER THE EXCA-VATIONS WERE COMPLETED.

This whole skeleton was formally covered with valuables, and it was not an easy matter to remove all these objects. The gold offered us no difficulty, but the silver and bronze treasures had suffered badly from the dampness and some threatened to fall apart. We formed knives of wood and long sharp wooden slabs, and thanks to these tools we succeeded in removing the fragile pieces after we had left

them to dry for one day.

Two other pits that we found inside the chamber help to throw light on the burial arrangements of the tomb. One pit, about two meters square and one and one-half meters deep, was completely filled with soil mixed with charcoal, with small bronze fragments, pieces of burned ivory, beads of paste and semi-precious stones, a lion of paste, reminiscent of the lions on the gate at Mycenae. The other, much smaller, contained a mass of bones of human beings and animals—among others the well-preserved skeleton of a dog. Here is undoubtedly a question of sacrificial pits.

The beehive tomb in Dendrá throws new light on the current burning question regarding the age of tombs of this type. It seems that, in the main, this one would justify the position of the prominent English archaeologist Wace, as opposed to that of his distinguished countryman, Sir Arthur Evans, but at the same time it forces us to a revision of Wace's chronology regarding the beehive tombs in nearby Mycenae. In type the tomb at Dendrá belongs to Wace's early Mycenaean groupit is nearest to the so-called Aegistus tomb in Mycenae-but its contents drag it irretrievably down to the late Mycenaean period. Perhaps it can be dated about 1350-1300 B. C.

The tomb in Dendrá has given us a longed-for opportunity to study the conditions of burial in beehive tombs. In all, some fifty tombs of this kind are found in Greek territory, but all had been completely plundered except the Vaphio tomb, which had one skeleton untouched, and now the Dendrá tomb.

which had three.

Last, but not least, the beehive tomb in Dendrá has given us the most valuable finds from the Mycenaean period since the days of Schliemann. On August 7, 1876, Schliemann began his excavations of the shaft tombs with their wealth of gold in Mycenae; on August 7, 1926, the excavations at Dendrá were definitely completed.

Rumors about our finds spread far and wide. Visitors from practically all of Argolis made pilgrimages to Dendrá to see our treasures, many thousands of years old. At the scene of operation we had great difficulty in keeping the curious bystanders at a proper distance and had to requisition two gendarmes to help us. Among others who came was an eighty-year-old

Albanian blacksmith, tall and stately. With his wife, younger than he by a few years, they had journeyed four hours from the distant mountains to see these wonderful things. Appealingly the old man begged to see the excavations at nearer view: he said that he was so old that he would soon die and would probably never have the opportunity to see our treasures in the museum at Nauplia. Our hard hearts relented. He had his way. His wife and he were even photographed in the dromos. Rejoicing, they then went their way home again.

And the old Dimitri, the innkeeper, several times came tramping along the road from Mycenae three hours away. When the first gold cup was found he, too, was invited to take a drink of the wine in it. With trembling hands he raised the cup to his lips. When he had drunk he said with tears in his eyes: "Fortunate am I! Two times God has permitted me to drink out of gold cups: the first time was in 1889, when I was with Tsountas, and the second time is today. Now I can die happy."

TO THE ABBOTT VASE

Glad song of sunburnt waves at play,
Shelving along a foaming beach;
With zest of the tossing, stinging spray;
And warmth of a cornflower sky voluptuous,
Yet chaste! What joyous hand of master
Wrought to the music of the mystic sea,
Thy matchless, lyric grace of curving form,
And curving, purple octopus—
Immortal Vase! Thou Queen of Crete!

-Grace W. Nelson.

NOTES AND COMMENTS

The annual exhibition of the results of research activities of the Carnegie Institution of Washington will be held in its Administration Building, Sixteenth and P streets, Northwest, on December 11, 12, and 13, from 2.00 to 5.30 P. M., and from 7.00 to 10.00 P. M., each day. On this occasion exhibits in the physical and biological sciences, in archaeology and in history will be represented. These will be explained by the men who prepared them, who will also be ready to answer questions regarding details of their work. All members of the Archaeological Society of Washington are cordially invited to attend the exhibition.

A PORTRAIT OF DANTE

In a recent issue of the Bollettino d'Arte of the Bollettino d'Arte of the Instruction, Signorina Maria Barosso writes with spirit and charm of her discovery in the lower church of St. Francis at Assisi, of an hitherto unknown portrait of the immortal Florentine. The article says in part:

says in part:

"In the autumn of 1921 I was studying the painting of Giotto in the lower church of the Franciscan Basilica at Assisi when, in a fresco always heavily shadowed, a sudden favorable ray of light disclosed a figure with all the semblance of our great poet. I had no preconception of it.

I was ignorant of its existence, and my studies of Dantesque iconography had revealed nothing to me unknown to others.

"In all the rich Italian and foreign bibliographies of Dante portraits there are very few documents of any real value; and except for the mutilated fresco in the

Chapel of the Podestà in Florence, this merits the greatest consideration.

"The picture is in the lower church beside the stair, in the right side of the crossing, and represents one of the Franciscan miracles, in continuation of those in the upper church which have been assigned to Giotto. It would be entirely out of place, nor, as a matter of fact, does it concern me, to break into the field of hypotheses or of criticism more or less severe regarding the author of the Miracle. Nevertheless, it seems, after serene examination, to have been the work of the same hand which executed parts of the famous allegories, especially those of feminine type. But, whether a work of Giotto in its entirety, or in part executed by his disciples, there can be little doubt that this likeness of the Maestro dates from the first decades of the 1300s, and is accordingly a contemporary likeness of the poet.

"The profile is typical of that of Dante during his bitter years of exile: vigorous, severe, but free from deformations, very thick when compared with the Dante profiles of various epochs. The eye is large and black, as described by Boccaccio, expressive in its ample socket beneath a delicately indicated eyebrow. "If this portrait is compared with that in the Podestà, one recognizes instantly the strong line of the

Podestà, one recognizes instantly the strong line of the jaw, the firm mouth, the finely aquiline nose . . . Perhaps in Assisi we have the Dante represented in the fresco in Sta Croce in Florence destroyed by Vasari in 1556 at the order of Cosimo I, to provide for the

widening of the choir. "The historians of the Franciscan Basilicas of Assisi seem to overlook or to ignore this portrait in the picture of the Miracle—not a hint in a single one of the late modern works on either Giottesque painting or the Basilica . . . The artist may have set his likeness of Dante purposely in perpetual shadow, since he probably felt that there would be small liking in the church for a picture set in plain sight, of a Ghibelline condemned to the ultimate penalty by the Guelphs

A growing spirit of appreciation on the part of the public for etchings is noted by many galleries. Considering some of the "art" we have to endure in these days of violent contrast and clashing or purposeless ideas, the crisp, cool sobriety and definiteness of the etching is more than welcome. Two exhibits this month in Washington are of unusual interest, both on view in the Gordon Dunthorne Gallery. Cadwalader Washburn shows a

unusual interest, both on view in the Gordon Dunthorne Gallery. Cadwalader Washburn shows a series, mostly drypoints, distinguished by wide variety of subject and characterized by firm and sympathetic treatment. The other is a collection of contemporary prints by American, English and Scotch etchers, and has an equally strong appeal.



The newly discovered portrait of Dante in the Lower Basilica of St. Francis at Assisi.

NOTICE OF CHANGE OF ADDRESS

Subscribers are requested to take notice that ART AND ARCHAEOLOGY has moved from the quarters it has occupied in the Octagon Annex for the past three years, to new and much more desirable offices in The Architects Building, 1800 E Street, N. W. The new offices overlook the park square bounded on the north and west by the Interior Department and the Washington Auditorium. To the south winds the Potomac and beyond lie the Virginian hills. The office windows comprehend all this, and the Lincoln Memorial and Washington Monument in the river foreground make the view unsurpassed in the national capital.

TEMPLE MODEL IN THE STYLE OF THE TAJ-MAHAL

Many architects and others interested in architecture are attracted by the model of the temple in the Indian style of the world-famous Taj-Mahal designed and executed by Charles Mason Remey, now on exhibition at the Washington Public Library. The temple proper is surmounted by one large and several smaller domes and minarets, and is in the center of a garden laid off with walks, hedges, fountains, trees, and shrubs surrounded by terraces and lawns—the entire outlay of grounds done in scale with the building and in colors reproducing the effect of an Oriental temple with its entourage. At night the ensemble is seen to advantage—the exterior in a pale blue light producing an

effect of moonlight while the interior is lighted from

within.

Mr. Remey, who is well known in Washington, has traveled extensively in the Orient, where he made a special study of the architecture of India. He is the architect of some important building operations now being carried on in the development of modern Palestine

In his recent talk at the Public Library before the class in Oriental Art from George Washington University Mr. Remey sketched the development of Indian temple architecture from the initial impulse brought by the Mogul invasion from the north during the middle ages, and its subsequent fusion with Mohammedan influence. "The Indian of architecture reached its greatest period in development during the Moslem tenure of India under the Mogul Dynasty, marks a splendid age of oriental culture when ele-

ments of the civilization of Persia were brought by virile conquerors from the north and planted amid new conditions racial and economic, during a time of comparative peace and prosperity. . . . The world-famous Taj-Mahal at Agra, built by the Mogul Emperor Shah Jehan during the middle of the XVIIth century as the mausoleum of his favorite wife, without doubt is the best-known and most-admired building of that epoch." . . .

Mr. Remey's model varies in style and is unlike the Taj-Mahal in detail. It represents a commission to be erected in the Near East. It will remain on view at the Public Library until January.

GERTRUDE R. BRIGHAM.

A museum is being planned now for the Grand Cañon which, in addition to showing the geological history of the great cut and the story of life as it may be read from

the geological records, will include the Cañon itself as the chief exhibit. The outline plans have been prepared by Dr. J. C. Merriam, of the Carnegie Institution of Washington.

Señor Antonio Gaudí, the noted septuagenarian Catalan architect, was recently injured fatally in a street accident in Barcelona, and died in the hospital within a few hours. Señor Gaudí had so rigorously defended his privacy all his life that when he was struck down, no one knew him, and he was identified in the hospital only by an official number. Born in Reus, Catalonia, seventy-four years ago, Señor Gaudí developed rapidly as an architect of the most radical tendencies. His master-work is the great Expiratory Temple of the Holy Family in Barcelona, a structure so far removed from all usual conceptions of ecclesiastical

architecture as to strike a note of the most bizarre and exotic type in the sober ranks of churches and cathedrals. He began the church in 1882, and at present the nave and facade are almost complete, and the tremendous western spires soar upward fan-tastically above the lofty, menacing gable of the main portal. Whether or not this monstrous edifice will rank its creator in the future as one of the world's greatest masters of architectonics or merely as a rebel against normalcy and natural law, the church of the Holy Family, the Casa Batlló and the amusement Park of Güell, all in Barcelona, will perpetuate his memory in structures that can be forgotten neither ignored.

A genuinely antique collection of ship-models, each one of them contemporaneous with the vessel it represents, is to be sold by the American Art Galleries in New York December 4, together with a number of maritime books of unusual interest and importance.

The models include many rare examples of XVIIth, XVIIIth and XIXth century construction, and range from humble fishing-boats to the 120-gun ship-o'-the-line. Two bronzes of the Etruscan period, bearing inscriptions, are also to be sold by the American Art Galleries at auction, December 8–11. Other features of this second Tolentino collection include bronzes from Roman excavations, a Pietá by Van Dyck (executed, according to the opinion of Dr. Gluck of Vienna, under the influence of Rubens), and several excellent Italian primitives.

The Gilmoure exhibit of Japanese prints by Hiroshige, Hokusai, Haronobu, Moronobu and others, and a collection of jade, crystal, amethyst, carnelian and amber carvings, Oriental jewelry and the like will remain at the Art Centre, 65 East 56th street, New York, until December 14. The collection represents Mrs. Leonie Gilmoure's fourteen years of residence in Japan and study of Far Eastern art and craftsmanship.



extending from 1526 to 1707 A. D.," said the speaker. "This epoch TAJ-MAHAL, ON EXHIBITION IN THE PUBLIC LIBRARY, marks a splendid age of ori-



Courtesy of the Art Digest THE "DEATH'S HEAD" VASE FROM GLOZEL

Dr. Salomon Reinach, the eminent French archaeologist, recently gave it as his opinion that the now famous Glozel tablets date from the Neolithic, about 4,000 B. C. M. Camille Julian, on the contrary, believes the inscriptions—one of which appears on this page are merely "cursive Latin of the time of the Empire," and are devoted to "magic formulae, incantations and vows". The discoveries were made by a French peasant just below the surface, while clearing ground at Glozel, near Vichy. In commenting upon the finds and the discussion which has been focussed upon them in the columns of the Mercure de France and the Illustrated London News recently (in which latter periodical Professor Elliot Smith reviewed the matter with great conservatism), the Art Digest observes that the point at issue is whether the Minoan culture of Crete extended its influence to western Europe during Neolithic times, or whether it may itself have originated there and extended eastward. "Whether the finds," continues the Digest, "are genuine, or whether some clever faker, schooled in the 'art' of burying imitation antiquities in the earth for commercial purposes, is having fun with the archaeologists, is a moot question, but no one can deny that the death's head vase here reproduced has poignant strength, or that the linear script on the clay tablet was incised by the hand of an artist.'

A correspondent writes from Vermont to ART AND ARCHAEOLOGY regarding the discovery of Indian relics and remains on the site of old Indian cemeteries between Swanton and St. Albans. Some of the skeletons, arrow heads, etc., were exhumed in excavating gravel for a railway fill, and before there was any opportunity for scientific examination, bones, artifacts and gravel were all tumbled promiscuously into the new work.

In a recent issue of ART AND ARCHAEOLOGY notice was given of the Delphic Festival organized by the poet Angelo Sikelianos at Delphi, May 9 and 10 next. Further details have been received, announcing that

the festival will be an elaborate affair whose chief feature will be the rendering of Æschylus' Prometheus Bound, with music for the choruses "in ancient Greek musical modes, dances from ancient vases and bas-reliefs," and a series of games in the ancient Stadion. A concert of Greek ecclesiastical music, Kleft songs and national dances by shepherds of Parnassus, and an exhibition of national arts and crafts will round out the two days. Trained archaeologists will serve as guides to the ancient ruins. The cost of the tickets for both days of the festival, including motors to carry the visitors to and from the scene and their hotels in a nearby village, will be \$35 apiece. Intending participants are warned that tickets for the front seats will be issued according to precedence—first come, first served—and applications should be filed immediately. Further information may be had from Eva Sikelianos, 7 Lekka Street, Athens, Greece, or from the offices of Thos. Cook & Son or the American Express Company. A number of attractive postcards giving these facts regarding the festival are to be had at this office on application.

The late Senator Giacomo Boni, the noted Roman archaeologist, is to be commemorated by the restoration of the Temple of Vesta, for which 60,000 lire have been collected and paid over to the Governor of Rome. The Government will make up the deficiency, which is expected to be considerable.

French scientists have discovered the mummies of two horses in the Sakkara necropolis. In a discussion of the finds before the French Academy of Inscriptions and Belles Lettres, Prof. Dussaud said the horses dated back to the XVIIIth Dynasty, to the reign of Rameses II. He believed they were two particularly gallant chargers mentioned in Egyptian scripts, who saved the warlike king from a Hittite ambush by their fleetness and staying qualities during the campaign in Palestine.



Courtesy of the Art Digest

Is the Glozel tablet Neolithic, or is this

INSCRIPTION IN CURSIVE LATIN?

GLOSSARY

(Continued from last issue. For explanations, see issue of June 1926.)

ag'on: in ancient Greece, any one of the sport festivals,

or any athletic contest.

ag"o-na'li-a: (Lat. plur.; sing., agonium) the four solemn festivals of Janus, Mars, Vejovis and the Seven Hills, celebrated Jan. 9, Mar. 17, May 21 and Dec. 11, at which the Ro. high priest offered the sacrifice.

ag'o-nist: one who competed in the prize contests of

ancient Greece.

ag"o-nis'tic: proper to athletic trials and also to debates; hence, a striving for effect. (Plural, -s, the art and direction of athletics.)

ag"o-nis'tarch: an athletic trainer and physical

director in the Greece of antiquity.

ag'o-nize: to participate in an athletic contest.

a-go'no-thete: the director of the games in old Greece. Ag"rau-le'um: the present name of the shrine of Aglauros, daughter of Cecrops, on the N. side of the Acropolis, Athens.

A-gric o-la: C. Julius, Roman general and governor of Britain. B. June 13, A. D. 37; d. Aug. 23, 93.

Ag"ri-gen'tum: the Ro. name of the Gr. city of Akragas, Sicily, now Girgenti.

ag"ri-men'sor: in classic Ro. times, a surveyor; a land-measurer.

ag"ri=ol'o=gy: in ethnol., the study of primitive peoples and customs.

ag'ri-pete: (1) in Ro. antiquity, a land-grabber; (2) sometimes, a squatter.

A-grip'pa: Marcus Vipsanius, a Ro. soldier, statesman

and geographer. Born, B. C. 63; d. 12 B. C. Ag"rip-pi'na: (1) Caligula's mother; (2) Nero's

mother. (Lat. = born feet first.)

A-gy'ieus: (1) a Gr. sobriquet for Apollo as "guardian of the streets"; a pillar, boundary-mark or streetsign dedicated to the god.

A=has"u=e'rus: (1) a king of Persia, generally identified with Xerxes or Artaxerxes; (2) the Wandering Jew.

Ah'ri=man: in Pers. mythol., the Evil One and prince of darkness.

A'i: in Babyl. mythol., the sun as a female power. A"ian-te'ia: in ancient Greece, fête-days, to honor Ajax son of Telamon, and Ajax son of Oileus, at Athens,

Opus and Salamis. A"i-don'e-us: the god Hades (Pluto).

ai'le-ron: in archit., either a side- or wing-wall erected to hide the aisle of a church, or a semi-gable made by a penthouse roof.

A'jax: (1) the son of Telamon and, next to Achilles, bravest of the Greeks at Troy; (2) the son of Oïleus, king of Locris, and a suitor of Helen.

Ak'bar: Mohammed Jelal-ed-Din (Glory of the Faith), greatest of all the Mogul sovereigns. B. 1542; d

A'ke-thor: in Norse mythol., a corrupted appellation for Thor (from the Finnish Ukko-Thor).

al'a-barch: in Eg. history, the principal magistrate of the Jewish colony in Alexandria during Ptolemaic times (Cicero uses the word as indicating a taxcollector).

al"a-bas'trum: a small, vase-like receptacle with round bottom and flat lip for unguents and perfume. A-las'tor: in Gr. mythol., the Avenging Deity or

destroying angel; Zeus the Destroyer.

Al'ba Lon'ga: in Ro. mythol., the birthplace of Romulus and Remus, founded by Æneas' son Ascanius. It grew into the greatest city of ancient Latium; destroyed during reign of Rome's third king, Tullius Hostilius.

Al'bi-on: in Gr. mythol., a giant killed by Hercules;

son of Poseidon (Neptune)

Al=cae'us: (1) a Gr. poet who flourished in Mitylene in the VIIth century, B. C.; inventor of the alcaic odes, of four strophes each; (2) a IId century B. C. Gr. poet and epigrammatist of Messene.

Al=cam'e=nes: a Vth century B. C. Gr. sculptor. Al=ces'tis: heroine of a tragedy by Euripides.

Al"ci-bi'a-des: a politician, orator, demagogue and soldier of Athens, ward of Pericles and a disciple of Socrates; flourished, Vth century B. C

Al-cin'o-us: in the Odyssey, king of Scheria (Corfu),

noted for his superb gardens.

Alc-mæ'on: in Gr. mythol., the son of Amphiaraus and chief of the Epigoni before Thebes; killed his mother, went insane and was himself killed.

Alc-me'na: Amphitryon's wife, and the mother of

Hercules, by Zeus.

Al=cy'o=ne: in Gr. mythol., Æolus' daughter; changed into a kingfisher.

Al-cy'o-neus: a giant whom Hercules killed. A=lec'to: one of the three Erinnys or Furies.

A-le'ian: in Gr. mythol., referring to the Cilician plain where Bellerophon, son of Glaucus, wandered

A-le'ri-a: an ancient Corsican town, taken B. C. 259 by the Romans.

a-lette': in archit., a door-jamb, post or pillar.

Al"ex-an'drine: (1) A. archit.: the Ionic style of Alexander the Great's time; (2) A. Codex: a Gr. MS in the uncial character—one of the most noted copies of Scripture, believed to have been made in Alexandria during the Vth century; now preserved in the Brit. Museum; (3) A. Library: the greatest library of ancient times, reported to have contained 700,000 vols.; established by one of the Ptolemies about B. C. 300, partly plundered and burned 391 A. D., and eventually completely scattered; (4) a form of verse written in iambic hexameters with an occasional added syllable; a Fr. invention employed in heroic and other long poems; (5) A. year: the method of reckoning time adopted in Egypt during Augustus' reign, and used until the XIXth century; it began the 29th or 30th August of the Julian year.

Al'fa"dir: in Norse mythol., the All-Father: Odin. al'fet: (1) in mediaeval England, a tub of boiling water for testing the innocence of a person accused of crime; if he could thrust hand or arm in without injury, he was innocent; (2) the trial or ordeal itself.

Alf'heim: in Norse mythol., the palace of King Frey of the elves; hence, fairyland.

a-lic'u-la: in ancient Ro. costume, a light outer garment such as a hunting cloak; sometimes, a child's clothes.

al'i-greek: in archit., the greeque; the Gr. pattern of fretwork, scroll or meander.

a=lip'tic: (1) in the Greece of antiquity, referring to anointing; (2) an unguent, especially for anointing and ceremonial purposes.

Al=la'tu: Bab. mythol. See Aratu.

al"lo-phyl'i-an: in philology, alien or foreign; of a different racial origin or stock; as, (1) the prehistoric Europeans, and (2) unclassified languages like the Turanian, Etruscan, Basque and others of non-Semitic or non-Indo-European affiliation.

BOOK CRITIQUES

Joseph Pennell's Pictures of Philadelphia. Introduction by Elizabeth Robbins Pennell. No text. 64 lithographs. 137 pages. Small quarto. J. B. Lippincott Company, Philadelphia. 1926. \$2.50.

Catalogue of the Pennell Memorial Exhibition: 1926, Oct. 1-31, Memorial Hall, Philadelphia. Biographical Memoir by John C. Van Dyck. Pp. 96. 36 plates. Small quarto. J. B. Lippincott Company, Philadelphia. 1926. \$2.

In these two delightful little books the master of all American illustrators lives again with the vividness that recalls Blake's famous line about the burning tiger. Not that Joseph Pennell's work was uniformly perfect. It was not. But in all of it there inheres that unmistakable energy so characteristic of the man himself. Even in those drawings and lithographs which at first sight appear most remote from anything suggesting force, there grows upon the careful observer as he studies, a mounting sense of the power and swift certainty belief account.

tainty behind every line.

In the Pictures of Philadelphia, the old city sings without words its own soft lullabye, its mild but eloquent atmosphere of brick and white marble, of noble old trees and graceful iron fences, of sleepy church- and graveyards dreaming among the swarming Babels of modern industrial life. But lullabye though the book is, it is also distinctly an adventure to go with the artist through the old city he so loved and so scolded for her sins. The city Pennell knew is gradually being swallowed up, and this is an exquisite reminder of the beauty and charm still there to be seen if we but open our eyes and see as the illustrator saw. All the unerring instinct for the beautiful and the truly picturesque that separated Pennell from compeers and imitators alike, glows here in soft, mellow, mature drawings. They breathe not only the fire and genius of their creator, but they go farther and tell the truth. The book is in perfect taste. It is worth having for sheer pictorial Americanism at its very best.

The somewhat thinner *Catalogue* lists by no means all Pennell's tremendous volume of work, but does record every stage of his artistic progress and every phase of his many-sided activity as an illustrator. The thirty-six plates cover a wide variety of themes, at home and abroad, and show the artist in many moods. Dr. Van Dyck, a life-long friend, has contributed a memoir, written with his customary cool discrimination and nice balance of values, touched here and there with humor, and the

volume is a valuable aide memoire for all—and they are legion—who appreciate Joseph Pennell and yet are sometimes a trifle misty concerning the world-wide scope of his fifty years of creative work, and the incredible volume of it. As Dr. Van Dyck points out, this exhibition, under the joint auspices of the Print Club and the Pennsylvania Museum, could not have come at a more appropriate time, since 1876 marked Pennell's entrance into art (with a rebuff, by the way), and now the city of his birth and early training honors him in its sesquicentennial celebration.

W. H. HOLMES.

The Early Architectural History of the Cathedral of Santiago de Compostela, by Kenneth John Conant. Large Quarto. Pp. xi; 83. 33 illustrations, 8 scaled full-page plates and scaled Plan in 4 colors. Harvard University Press, Cambridge. 1926. \$5.

For the architect who knows and admires ancient Spanish ecclesiastical architecture, and for the student of Spanish church history, this volume by Kenneth J. Conant is both enlightening and delightful. It is apparently the first published work to give a "complete plan, while some of the material in the accompanying elevations and sections (notably the towers of the transepts, the sections and battlements of the nave, and the western approach) is newly discovered. So far as I know," adds the author, "no other complete elevations and sections of the cathedral have ever appeared in print, though of course sketch drawings have been published. Basing his studies (which were first printed last year as a contribution in the Art Studies issued annually by the members of the faculties of Harvard and Princeton Universities under the editorship of Arthur Kingsley Porter) upon the XIIIth century description given in Book V of the Codex of Calixtus II, Mr. Conant modestly states that he has written merely a "running commentary on a part of it, designed to give information that new studies have brought out." He has succeeded, however, in doing more than he claims, and in three chapters gives an admirably written picture of the inception, construction and gradual metamorphosis of one of the most remarkable and interesting houses of worship and pilgrimage in the world

Mr. Conant possesses the virtue, too often, alas, a rare one among professional men, of clear thinking and lucid expression. His historical account of the Cathedral's archi-

tectural backgrounds and antecedents is excellently done, his critical observations sound and well taken. The design, he concludes, may have been the work of a Spaniard; certainly it was by a progressive, traveled man. Construction began in 1078, and by 1117 the work as a whole may be considered to have been finished in its initial state. By the forties of that century the exterior of the western end and of the tribune were probably complete, and the great fabric stood as an aspiring climax for the annual pilgrimage. A translation by the author of Book V of the Codex is appended as Chapter IV and copiously annotated. The large scaledrawing of the ground-plan inset at the end of the volume is a workmanlike and skilful job, and the four colors in which it is printed enable the student to distinguish clearly and readily the different styles and periods displayed in the design and construction. Mechanically, the work is fully up to the standards of excellence for which the Harvard Press is noted.

CROXTON J. HEAD.

Babylonian Life and History. By Sir E. A. Wallis Budge. Pp. xxi, 296. 11 plates, 22 illustrations. Fleming H. Revell Co., New York and Chicago. 1926. \$3.75.

Forty-three years ago Sir Edward wrote a little book entitled Babylonian Life and History. Edition after edition was printed. Then the stern romance of war stepped in. Babylon mattered little while Armageddon hung in the balance. So the British Government requisitioned the metal of the stereotype plates for fighting use, and the book speedily went out of print. To the sorrowing soul of an author what greater solace could be given than the knowledge that his words had literally been dowered with wings and force to do his country's work in a way never visioned when they were written? Here was a noble end indeed for a fine and scholarly piece of work.

But the book refused to die. The present edition is not, however, a mere revision of the original. The discoveries and progress of forty years made necessary a completely new conception and rewriting of the subject. This has been done with the care and detail those who understand British scholarship will appreciate, and if the result is at times a trifle heavy-handed, it is none the less of permanent worth and encyclopaedic in character. It is written, moreover, with a decent attitude toward both sacred history and sacred myth. The author has small patience with those who, like Delitzsch and his imitators, have striven to show that the Hebrew

religion and literature are mere derivations from the Babylonian. "He who seeks to find in the Babylonian religious texts any expression of the conception of God Almighty as the great, unchanging, just and eternal God, or as the loving, merciful Father; or any expression of the consciousness of sin, coupled with repentance, or of an intimate personal relationship to God, will seek in vain. . . . The Babylonians may have developed a monotheism comparable to that of the Hebrews, but there is no evidence that they did, and there is no expression of it in their religious texts. And the accounts of the Creation given in Genesis and the story of the Flood are not derived from any Babylonian version of them known to us."

The breadth and comprehensiveness of the volume are highly satisfactory. The twelve chapters cover the region as a whole, chronology and history, Babylon itself, the stories of the Creation and the Flood, religion and magical beliefs, legends and literature, the Code of Hammurabi, the king and people in their daily lives, and the development of excavation in modern times. A valuable bibliography suggests many important sources for further study. Among the American names included in it are those of Jastrow, R. H. Harper, Banks and Hilprecht.

A. S. R.

The Monuments of Christian Rome, from Constantine to the Renaissance, by Arthur L. Frothingham, Ph. D., sometime Associate Director of the American School, at Rome, and Professor of Archaeology and Ancient History at Princeton University. Pp. 412. Numerous illustrations. The Macmillan Company, New York. 1925. \$3.

This excellent text-book of Christian Rome has long been out of print, and the publishers have done well to reissue it. Frothingham put together a well-considered manual, devoting the first part to a history of the development of the Christian city, in three great epochs—those introduced by Constantine, Gregory the Great, and Hildebrand; then a detailed catalogue of the monuments, with a wealth of illustration, under the heads of architecture, sculpture and painting. latter is especially good, Frothingham having been one of the first to emphasize Cavallini's importance in the history of Italian art. It is a pity some competent authority did not add a chapter recapitulating the discoveries of the period since 1908; nevertheless the book remains a thoroughly trustworthy guide and CHARLES UPSON CLARK. companion.

Catalogue of Portraits in the Possession of the University, Colleges, City, and County of Oxford. By Mrs. Reginald Lane Poole, F. S. A. Vols. II and III. Pp. 278 and 350. Illustrations, 72 and 54. Oxford University Press, London and New York. 1925. 2 vols. \$11.75.

The second and third volumes of this great catalogue are as concise as they are admirably complete descriptively, and form a valuable reference work. Volume II considers the portraits in the University Colleges and is prefaced by a well-documented historico-critical introduction. Volume III continues the portrait collection with the canvases in the remaining Colleges, Halls and Chapter House, with introductory notes on the Audit Room and Chapter House Collections, as well as portions of the will of Dr. Stratford. Additions to the University and College collections since 1912 are carefully set down, and the volume concludes with excellent indices and a list of corrections and additions to all three volumes.

Elements of Form and Design in Classic Architecture. By Arthur Stratton, F. R. I. B. A. Pp. xi, 239. 128 Illustrations. Quarto. Charles Scribner's Sons, New York; B. T. Batsford, Ltd., London. 1925. \$7.50.

Arthur Stratton is not only a careful student and an able author who observes form and character with meticulous care, but he is also a teacher of long experience. The difficulties of the latter profession often so indurate the soul of the teacher as to cloud his vision of the essentials completely. Mr. Stratton, however, still sees clearly and to the point. In this valuable work he has had in mind both the practical architect and the teacher of theory. Without going into the technical detail necessary for adequate consideration of the volume, it may be pointed out that while the author has drawn chiefly upon European sources for the splendid examples of classicism he cites and illustrates, the American student will find the work none the less useful as a veritable dictionnaire raisonné. It is a volume for every architectural library, official or private, and the wealth of its crisp, workmanlike drawings and clean halftones is encyclopaedic of the best adoptions of the heritage from Greece and Rome which a modern and less inventive world was slow to appreciate and slower still to utilize fully. In a discussion of the work recently with Professor Rexford Newcomb, he observed to the present reviewer: that "simply to have at one's finger tips a compact encyclopaedia of classic architecture is a great advantage. Were I teaching composition or the theory of architecture I should find great use for just such a work." The bibliography is sound and comprehensive.

A. S. R.

Art, for Amateurs and Students, by George J. Cox, A. R. C. A. Pp. xx, 208. Colophon. Quarto. Doubleday, Page & Co., Country Life Press, Long Island, N. Y. 1926. \$5 net.

So much written in the name of art is so obviously insincere, stupid or affected, that a stiff little dose of common sense is refreshing. No aesthetic structure can stand unless it is based firmly upon truth; and no matter how widely ideas of the perspectives of truth may differ, all must unite in recognizing certain firm and elemental conventions.

In this simple and human treatment of Art for Amateurs and Students, Mr. Cox will very likely shock and annoy many extremists and ism-worshippers. But he is himself sound enough to know, bold enough to say clearly, and good tempered enough to put before us genially, what he believes to be good—or bad—and why. One of his strongest statements—a delightful commentary on the work of some of the moderns and fanatics—is as blunt as it is wholesome: "Occasionally one is able to smell fish without rubbing one's nose upon it." Painting, sculpture, architecture, ceramics are touched upon deftly and There is much to commend in the volume besides its sanity and good nature. Mechanically, also, it is well done, though occasional typographical slips are obtrusive.

A. S. R.

The Highway and Its Vehicles. By Hilaire Belloc. Pp. xvi, 40. 24 color-plates, 107 illustrations. Limited edition. Quarto. The Studio, Ltd., London; Stearns & Brown, 21 Pearl St., New York, 1926. \$16.00 postpaid.

This is a curious theme Mr. Belloc has chosen. Writer of verses and sonnets, author of delightful books on the historic Thames, the European War, etc., he has found an interest in the history of roads and vehicles and has even made the subject appealing to others.

He begins by a discussion of whether the highway was made for the vehicle or the vehicle for the highway, and proves that vehicles preceded the highways. The volume evidences much research and study of the various means of transportation, from the Hammock Wagon of the XIth century, the country-carts, the old coaches, sedan chairs, cabriolets, sleds,

flys, four-in-hands, post-chaises and types of the French diligence, on down to modern motor-cars.

It is a long story from the road traffic in Roman times, the Middle Ages and the beginnings of paved ways, to our present problems of travel and traffic. Yet even in 1634 in London there was a traffic problem owing to

the number of hackney coaches.

The chief charm of the book is the illustrations, which are made up of rare and curious prints, many of them taken from early manuscripts in the British Museum and the Bibliothèque Nationale. One especially attractive is a colored print of a carriage used in Flanders some time between 1300 and 1350, showing "The Flight of Lady Ermengarde." Another—"The Pilgrims Leaving Canterbury"—is enlarged from a miniature, very quaint and lovely in color.

Hogarth, Cruikshank, Rowlandson and Turner are all represented in colored etchings,

aquatints and mezzotints.

Helen Wright.

Personal Reminiscences of Auguste Rodin, by Anthony M. Ludovici. Pp. xii, 204. 8 plates. J. B. Lippincott Co., Philadelphia. 1026. \$4.

This is a fascinating and vivid portrayal of the life and environment of the great sculptor. The style is so simple and alluring as to carry one through the book with all the charm of a romance. One feels as though he had known

Rodin personally.

Mr. Ludovici's analysis of the art world into which Rodin was born is profoundly philosophical. He points out that Rodin has been classed as an impressionist, one of the new school, but was in reality not so much in revolt against the forms of the Academicians as trying to lead them back to the spirit of the Classics through a profound study of nature. He saw nature as vivid and pulsating and his work is vigorous and full of life and movement. Let me quote a few passages: "The odious misrepresentation of life and the human form by the Academicians did not drive Rodin to absurd and negative extremes. On the contrary, it impelled him to rescue the discredited subject from the ignominy into which it had fallen, and incidentally to vindicate Greece and her sculpture against her incompetent imitators. It was Rodin's ultimate triumph to teach these Graeco-Latin Academicians what true Greek methods were, and to embody in his sculpture the principles which made not only Greek but also Gothic sculpture the living thing that it is."

* * He never claimed he had introduced anything fresh, but that he had rediscovered what had long been lost by the academicians

* * Thus he was more Greek than the Graeco-Latin Academicians, and at the same time more Gothic than they ever dared to be. He read the secret of the life that animated the antique

* * * and he regarded the ancients as the greatest, most earnest and admirable students of Nature. Thus in a sense, his reactionary efforts consisted largely in an attempt to recover an attitude or reverence towards Nature."

H. K. Bush-Brown.

Monografia del Departmento de Guatemala, por el Lic. J. Antonio Villacorta C. Pp. xii, 378. 152 illustrations, 4 maps and 2 plans. Tipografia Nacional, Guatamala City. 1926.

In this book is set forth amply and eruditely a study of the principal geographical aspects of this Department, which contains not only the capital but a majority of the inhabitants of the Republic. Señor Villacorta's efforts are worthy of applause, notwithstanding the errors which mar the work, for these derive chiefly from faulty scientific information, or from none at For example, his classification of the Guatemalans as ladinos and indios is scientifically inadmissible. For these terms we must substitute the more logical blancos (whites), indios (Indians), and mestizos (mixed-bloods). His estimate of the numerical standing of each group is also erroneous, since up to the present time there has been no determination of the physiological constants and anatomical measures by means of which the different classes can be clearly differentiated.

It would seem to your reviewer that too little attention has been given to the geodynamic phenomena and their effects, both actual and supposed, notwithstanding that in the Department in question, as in all the others with the exception of the Petén, terrestrial movements and volcanic eruptions have been and still are the most important of all geographic phenomena. The problem of the prehispanic cultures is hardly given clear treatment, and it is impossible yet to accept even the character of the author's conclusions with regard to the ones he denominates as Ulmeca, Maya-Quiché, Toltec, etc. Nevertheless the book is praiseworthy because of its honest effort, and since only by a perusal of it can one gain a satisfactory perspective of the ground and of the inhabitants of the region under Manuél Gamio. discussion.

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